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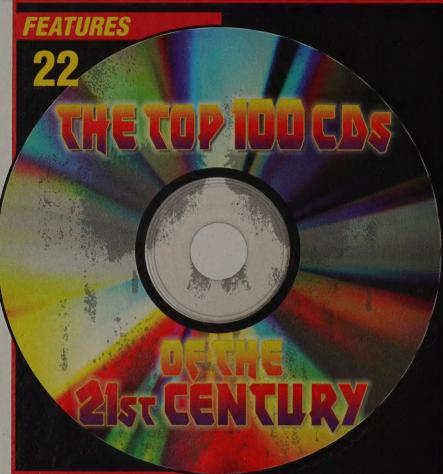
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LET US KNOW WHAT'S ON YOUR MIND!

STATE OF METALAs a long-time follower of the hard rock/heavy metal scene, I must express my concern over the current state of the form. I remember back in the '80s, and even through most of the '90s, being able to go down to my local arena and see a major touring band three or four times a year. Well, there are probably *more* bands playing in my area these days than ever before, but they're all relegated to small halls or local clubs. What ever happened to the platinum-selling metal band? Most of today's groups seem thrilled to sell 100,000 units and then go on small package tours. My, how the mighty have fallen. Barney Cincinnati, OH



Has metal ever been stronger? When I go on-line to check out new releases, I'm faced with a dizzying array of decisions. I must admit, I haven't heard of a lot of these new bands, but there are literally hundreds of them, all working hard to make great music. It's a challenge to stay on top of what's happening, because I know that a lot of the best music isn't the stuff that the major labels are feeding us—it's the indie things that a lot of bands are doing on their own.

Trish Marblehead, MA



I find myself painfully aware of the lack of Star Power in today's heavy metal. I'm not trying to compare this era to past Golden Ages when the likes of Zeppelin, Sabbath and Priest wrote the metal history book. But I just don't find enough bands today who are willing— or per-

haps, able—to take the metal form to its next evolutionary level. That's very sad.

Houston, TX

Metal rules.... everything else droois! If you don't dig metal then you're an idiot. That's all I have to say. Thank you. TK

I.K. La-la Land

SUPERGROUPS

I've had it with so-called "supergroups". I don't care if it's Velvet Revolver, Audioslave, Hellyeah or

Supernova, they all seem like self-indulgent side projects to me. I mean who else but a so-called supergroup like Velvet Revolver would take three

years between a first and second album? And who else but a so-called supergroup like Audioslave would break up after just three very successful albums? It all just doesn't make sense. Harold Sacramento, CA



It's so sad that Chris Cornell has left Audioslave, and that the band has broken up. They were one of the best Led Zeppelin Helped write the metal history book.

groups of this decade, and to think that such great musicians couldn't find enough common ground to keep going tells me a great deal about the current state of rock and roll. I keep hearing it was "personal reasons" that forced Cornell out. But I have to believe that it was something far more basic. I know that he wrote virtually all of the band's music. I guess he believed he could take that talent and launch a solo career where he didn't have to divide the \$\$ pie up with anyone else. Taylor Pueblo, CO

God bless Vinnie Paul Abbott! The dude has gone through so much in recent years, but he's still ready

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MUSIC



to kick some serious ass with Hellyeah. And it's great that his buds in Mudvayne and Nothingface were there to support Vinnie. I can't imagine anything worse than having to watch your brother shot and killed right in front of you. But to bounce back the way Vinnie has proves that he's still a true rock and roll champion.

Larry Staten Island, NY

AMERICA RULES!

As an 18 year old, who has been a major hard rock fan for the last 10 years, I'm getting sick and tired of reading (often in the pages of **Hit Parader**) how England is the "home" of heavy metal. Sure, that country produced some great bands— especially 35 years ago!— but let's not forget that a lot of what the Led Zeps and Sabbaths of the world did was simply take American blues licks and "heavy" them up. Hard

rock was, is and will forever be America's music! Chris Wheeling,

Killswitch Engage: American made.

I like some of the European bands that are around at the moment, especially Lacuna Coil, Bullet for my Valentine, and Cradle of Filth. But I must say that all my FAVORITE bands are from the good ol' U.S.A. Those include: Avenged Sevenfold, Killswitch Engage, Chevelle, Hatebreed and, of course, Slipknot. Sam

New Orleans, LA

I don't know how many of the people reading this get the chance to travel over to Europe in the summer

to attend any of that continent's famed metal festivals. Trust me, if you haven't been to any of them, you should go... and fast! While in recent years America has tried to catch up thanks to events like *Ozzfest* and *Gigantour*, the fact is that the Euro-fests have an ambiance and atmosphere that just can't be beat— and the bands seem to play even louder, longer and harder over there.

Ewan Miami, FL





rants, gossip news

MANSON: Marilyn Manson admits that he's grown rather sickand-tired of discussing the supposed "depression" that fueled so much of the music on his recent platinum-selling smash. Eat Me, Drink Me. While MM admits that the breakup of his marriage in 2006 did cast him into an emotional pit- just as he was writing the music for his latest epic—he's grown weary of talking to the media about the gory details of his personal life. "Sometimes you just get tired of the same questions... even when you don't have to give the same answers," he said. "I guess it's partially my own fault, but since I like to deal in truth and reality to some extent, it was important that people understood the motivations behind some of these songs.



OZZY: Despite being a rock and roll superstar for nearly 40 years, Ozzy Osbourne still admits that he was like a kid on Christmas morning when he started getting positive feedback on his latest disc, Black Rain. "You work on the music for months virtually by yourself," he said. "I was in my home studio with the producer and a few members of the band. Sometimes Sharon would wander in the check on things. But it was just us-no response from fans. You begin to wonder how people will respond to the music you're making. You start wondering if you're crazy to think it's good. It's not until you get the album out and start playing some of those songs live that you get a real, honest opinion on things."

VELVET REVOLVER: Slash now admits that getting Velvet Revolver's second disc, Libertad, completed was a major milestone in his legendary career. Having already gone through one infamous "sophomore album" mess with Guns N' Roses, the guitarist had no intention of repeating that kind of ordeal in his current star-studded outfit. "You've got to remember that by the time the second GN' R album (**Use Your Illusion**) was released, that band had already begun falling apart. The key for this band was to keep everything together and everyone focused. It took some effort on all our parts, but I think we succeeded-and that's why this album is so good.'

METALLICA: After all they've accomplished over the last 25 years, it's not easy to get the guys in Metallica excited about new music. But when it comes time to discuss the contents of their upcoming disc, it seems as if their excitement is reaching an all-time high. "I don't want to sound too crazy, but this may be the best album we've done in 15 years," said guitarist Kirk Hammett. "One of the key reasons for that is because we've pre-

Breaking ne

ON DEADLINE As anyone reading this knows by now, after a wait that at times seemed interminable. Ozzy Osbourne has returned! And...in this day and age of rampant online piracy. Black Rain sold enough copies to enter the national charts at an impressive No. 3. Not too shabby after six long years. Personally, we like 'Rain' a great deal and were a bit surprised to learn that the CD was the first recording of his career completely done sans drugs and alcohol. Go figure.

Sure, Black Rain is not Sabbath, but, who could ever expect it to be? It's just what you'd expect from this veteran metal-master: hard, bone-crunching rock that has kept Ozzy on top of the mountain for as long as these ancient ears can remember. We love where John (his real name) screams at the beginning of the album that, "I'm not going away!" No kidding. In fact, he drops this hint more that a few times. O.K., Ozzy.

Reminiscing of Mr. O. we fondly remember a California festival from the '80s that he headlined. After a stupefying set, Ozzy began to converse with your faithful scribbler. In a moment or two, a crowd of media had us surrounded and in another instant...the whole scene began to spiral out-of-control. Not being equipped to handle the crush, Ozzy jumped from his seat and ran across an open field in a mad dash for his trailer. We ran after him, as you might expect. But, the real kicker to this vignette is that perhaps, 75 or 80 other media hounds began chasing all of us maybe 20 yards behind. We got to the safety of the trailer, the bodyguards began to muscle and Ozzy and yours truly began to laugh uncontrollably about the surrealistic scene we had just been thru! As he rolled his eyes, Ozzy cracked, "For you ...it's a one-off...For me, it's my bloody life 365 days a year. Year after year." Somehow, the caper gets better with age like vintage red wine from France! Crazy

QUICKIE QUIZ: Last month, we simply asked how many emails are sent everyday in America. Yikes! Hold on to your sombrero tightly! There are 170 billion crisscrossing the nation every 24 hours. Phew! This month, with the World Series right around the corner, we shall show no mercy. Name the *only* manager in the **history** of Major League Baseball to take four different clubs into the postseason. Remember, this firebrand is the only one and he sure could drive those umpires whack-a-ding-hoy!!! Not an easy query.

NO NAMES PLEEZE: Who's that famous Gotham-based singer who ordered his cobbler to craft special boots for the road. Right out of James Bond and 007, the heels have a secret mechanism that permits them to open where all sorts of goodies may be stashed. Still and all, quite a scare going through the security trip out in LAX recently.

ROCK WIRE REPORT: Give credit where tune-pirates up-top reporting about Ozzy, yet, who cold possibly believe that Linkin Park's Minutes To Midnight moved an astonishing 611,000 copies its first week these days record execs jump with joy if any of their artists sells 50,000 opening week. To us, it's LP's finest work ever!...Oops, before we forget, a special Happy Birthday wish to our old pal, Joe Perry, of Aerosmith. The metal master with the million Gibsons turns a spry 57 on September 10th...Still no news about AC/DC as it seems like an eternity. Let's hope the wait is worth it.



OVER 'N' OUT: Mel Karmazin and Sirius Satellite Radio are quietly moving past the seven million mark in terms of paid subscribers. Yet, the stock costs less than a Big Mac. We certainly profess to be no investment Guru, but Sirius Satellite Radio would seem to be the "buy" of a lifetime! We still don't think the Wall Street experts comprehend Sat Radio's potential!!! ... Velvet Revolver is one "don't miss" this summer. Kind of makes a person muse, "Whatever did happen to Axl Rose?" Slash, Scott and the band have never played better or tighter. This summer gig is *not* to be missed.

SEE YOU NEXT MONTH.

sented such an incredible range of music. Nothing was out-of-bounds. You can hear strains of 'classic' Metallica in there, as well as things we've never tried before. We're all incredibly excited about it."

RAGE AGAINST THE MACHINE: Their show at last spring's Coachella Music Festival in California was a head-line-grabbing sensation, and it seems that the incredible response they received from that standing-room-only crowd has inspired the members of Rage Against the Machine to keep on going— on a *very* limited basis. The band played a number of additional shows in New York, California and Wisconsin during the summer— but no one involved with Rage wants to comment on any potential future projects. "I think they're enjoying their time together and the kind of reaction that their music generates," said an on-scene source. "But I don't think any of them are ready to commit to anything more permanent."

KORN: Having just completed the latest leg of their Family Values road run with Slipknot's Joey Jordison filling in for drummer David Silveria, Korn must now face the difficult decision of whether or not to add more permanent new members to their lineup. While it is believed that Silveria will return to the Korn fold early in 2008, the fact is that the band has been operating with a single guitarist ever since Head split back in 2005. "I don't know if we'll ever add a permanent member," said vocalist Jonathan Davis. "Actually, it's been kind of fun to have people like Joey join us on a temporary basis. It really gives everything a fresh feel."

LINKIN PARK: At a time when major bands routinely brag about selling 50,000 units of a new album during its first week of availability (which often places it at the top of the sales charts), Linkin Park took the fact that they moved over 600,000 copies of Minutes to Midnight very much in stride. After all, this is a band that has sold over 20

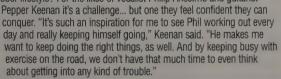


million albums over the last six years. "It's nice to have an album comes out and do so well," said guitarist Brad Delson. "That's especially true when you consider that **Meteora** came out four years ago. That's a long time in a business like this—people can forget you very quickly. So it's been very rewarding for us to know that the fans still remember... and that they still care."

HEAVEN & HELL; As they wind down one of the year's most successful road outings—which carried them "brazily around the globe—the members of Heaven And Hell are beginning to contemplate their next career move. While vocalist Ronnie James Dio has expressed interest in maintaining his solo career, and guitaris! "my formul and bassist Geezer Butter may one day re-team with vocalist Ozzy Osbourne as Black Sabbath, all involved parties know that their H&H team is one for the ages." I don't really know what comes next," Buttered the specific parties have been some talk of a new album. But at this point I don't know if anyone knows for sure



DOWN: So what's it like for the notoriously hard-partying dudes in Down to be touring the nation while trying to maintain their new-found clean-and-sober lifestyle? For the likes of vocalist Philip Anselmo and guitarist



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METAL MUSINGS

BY MIKE G

When drummer Mark Zonder left Fates Warning after their FWX album in 2004, metal fans wondered what he'd come up with in forming his own band. After all, it was his precision drumming on FW albums like Parallels and Perfect Symmetry that made those works pop and crackle with percussive fury. In enlisting Michael Schenker Group guitarist/keyboardist Wayne Findlay and Tribe Of Gypsies vocalist Gregg Analla, he knew he had the nucleus for a band who could tackle the wide range of musical expression he hoped to create. That's why the new band. Slavior, and its self-titled debut (Inside Out Music), is so wide-reaching and eclectic. It's almost as if there's a different band playing on each different track!

"For a long long time, I've always wanted to put something together using a drum idea as the beginning foundation," he explains. "In Fates Warning, I submitted a lot of drum ideas, but we already had Jim [Matheos] doing most of the stuff, so I would contribute with my drums and try to put my own.

stamp on it.

As far as the Slavior debut being all over the musical map from Hard Rock to Hiphop to Prog Rock to Heavy Metal to Reggae. Zonder says, "a lot of these songs started with some of my drum ideas, like a crazy groove or a heavy rock pattern. We're not writing nine-minute prog epics here, so our style is more for the masses, more accessible and I think that was evident throughout the songwriting process. A song like *Dove* started with the reggae drum groove. I got the idea from an old Scorpions song. It has a reggae feel to it and we wanted to take it further by adding some groove to it and then throwing in the strong melodic chorus."

Still, **Slavior**, the album, doesn't fall far from the Progressive Rock tree from which it was spawned. Hey, you can take the boy out of the prog band, but you can't take the prog out of the boy. To that, Zonder says, "Of course, there is going to be a prog comparison, but these songs are all groove-oriented and heavy and are something we're all proud of. It a song wasn't happening, we wouldn't do it. It wasn't one of those situations where we had 17 songs and had to choose the nine best—we like everything on the record and stand by it. Take a song like *Give It Up*. It's a different stretch, but I dig it and I think it's a really cool song."

So when can we see these guy live? 'I'm dying to play live," he finishes. "I'm looking forward to seeing how these songs go over in front of an audience, because in Fales Warning, the crowd would go mits over the quarter-notes in '11. Hour' and with this, I think we can spoon-feed it to them live and it will translate. After 15 seconds of Slavior, people should be able to get it."





BY: AMY SCIARRETTO

ALL-ACCESS: Who's Doing What... and When

The Cult have resurfaced and are now signed to Roadrunner Records. The band's first studio album since 2001 will be titled **Born Into This** and will be due out in the Fall. Normally, we at *Hit Parader* eschew cults like Scientology, but this Cult? We like, we like!...Spend a lot of time on the web? Well, we've got good news. And no, it's not a free adult content website. It's better, if you love watching metal videos. Extreme metal label Relapse Records has launched its own You Tube channel. Point and click at http://www.youtube.com/relapserecords to get peak at video clips from current and former Relapse bands, such as Mastodon, Dillinger Escape Plan, Neurosis, Pig Destroyer and many others...Finnish operatic and symphonic metal band Nightwish have finally announced their new singer. Swedish cutie Anette Olzon, formerly of the band Alyson Avenue, has joined the band, replacing ex-frontlady Tarja. Olzon was selected for the coveted gig out of a pool of 200 applicants. The band will release its first album with Olzon at the helm later this year...Apocalyptica, the band of classical musicians who rose to fame thanks to their classical reimagining of Metallica songs, were due to open for the mighty M at a concert in Finland this summer, but the band had to cancel when Perttu Kivilaakso injured his finger during a photo shoot. He is forced to sit out and spend the next 3 months recovering. We're not sure what happened at the photo shoot, but it had to be pretty bad. Sure, it's not as cool as injuring yourself, say, in a motorcycle or extreme snowboarding accident, but nonetheless, we wish Kivilaasko a full. speedy recovery...Very tall Opeth guitarist Peter Lindgren has exited the Swedish folk/prog/death metal band after many years of service. He has been replaced by former Arch Enemy member Frederik Akesson. Frontman/quitarist Mikael Akerfeldt continues working on the next Opeth opus... New Jersey's masters of noise, The Dillinger Escape Plan, are holed up in the studio working on the following up to Miss Machine...Former Machine Head guitarist Logan Mader is set to produce the next Soulfly album...Metal Blade has beefed up its already rotund roster with a new band from Sacramento, CA called Fate... Eighteen Visions have broken up, but former guitarist (and ex-Throwdown vocalist) Keith Barney has started a new band called Never Enough. It sounds nothing like Eighteen Visions; instead, it's more industrial, like Nine Inch Nails and/or Marilyn Manson...Ministry guru Al Jourgensen has his own label, 13th Planet, which is distributed through Megaforce Records.

IN THE STUDIO

Dirty doom metal band High On Fire are in the studio working on their next effort, for Relapse Records. The album is due out later this year...Himsa are working on their Century Media debut, due in late summer...Former Cro-Mags vocalist John



Joseph has resurfaced in Bloodclot, a project also featuring former Biohazard drummer Danny Schuler. The band's debut, Burn Baby Burn, is on the way. Of the project, Joseph, a legend in the storied New York City Hardcore scene, had this to say: "We play what we feel. If the sounds move us, then that's what goes down. As an artist, it's important not to write for anybody else other than yourself because you have to take it to the audience, and if it ain't real, they can smell the lie." True dat...

One of the newest bands on the label is none other than Prong, who were quite popular in the 90s! Prong's latest is expected in the fall, possibly in October...Candiria vocalist Carly Coma is looking to start a new project on the side...Former Fear Factory guitarist Dino Cazares, who was also one of the captains of the 2005's Roadrunner United project, has a new project with vocalist Tommy Vext called Divine Heresy that has signed a deal with Century Media. Their debut, **Bleed**The Filth, is due out in late summer, and you can preview tracks by pointing and *clicking here*,

http://www.myspace.com/divineheresyband. It's polished death metal...Dutch metal band Within Temptation had this to say about the video for the song, Frozen, which calls attention to child abuse:

"We decided to raise this topic because it's still not discussed enough in public," says vocalist Sharon den Adel. "The victims of abuse suffer their whole life from it. The dark figure of abuse is extremely high especially if the abuser is a member of the family, which is often the case. Abused children don't dare to disclose their abuser as they obviously have been threatened by this person and in addition they feel guilty accusing a family member. Since becoming parents, we became much more aware of the subject. If you only think for one second this could happen to your own child, you start losing your mind. We learned when writing the lyrics to Frozen and then later filming the video how difficult it is to talk openly about this subject." Nothing is better than music and videos that raise awareness to a problem in our society. And on that note, it's late, we're tired, and we're going to duck out of this after-party. More next month....

MORE MUSINGS

Simply titled II (Ferret Music), the second album from Southern Rock Metalcore Grind Country champions Malene And The Sons Of Disaster is an ode to true-life 1920s gangster-mom Ma Barker. Most of these tracks exploit the killer mom and her thug sons with an all-out Guitar Fury and whiskey-drenched groove. With shoot-outs galore, they're as much Black Flag and Black Sabbath as they are Lynyrd Skynyrd.

are Lynyrd Skynyrd.
Formed in 2004 Alabama, these Sons boast a three-guitar assault that reminds the listener that Southern Rock is alive and well and living now in Headbang Country, strangely



mutated into a metalcore bastard. The threeheaded Guitar Monster is Josh Cornutt, Josh Williams and Scott Collum. Drummer Lee Turner and bassist Roman Haviland are the kick-ass rhythm section who play as one. Singer Dallas Taylor doesn't know if he wants to be Phil Anselmo or Willie Nelson.

American History 101: On January 16, 1935, after over two decades of semi-organized crime during the prohibition era where they smuggled whiskey, murdered and stole their way across the south. Ma Barker is shot dead by lawmen in a backwoods cabin in Ocala, Florida where she refused to be taken alive. She died clutching her beloved Tommy Gun. So ended one of the bloodjest tales any gangster ever told.

Singer Taylor was always smitten with this story. He has now sung it, some 70 years after the fact. With songs like Darkness Of Kin, Plenty Strong And Plenty Wrong and Death Is An Alcoholic, he has finally let loose his observious.

AND MANY OTHER BANDS

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caught in the act

SALIJA

On stage, Josey Scott often comes across as someone who'd like the world to see him as an "angry young man." But the fact is that these days Saliva's charismatic vocalist is one very contended dude. Try as hard as you might, you're just fighting an uphill battle when it comes to trying to put a damper on the perpetually sunny off-stage demeanor displayed by Mr. Scott. Tell him that for whatever reason you don't particularly like his band's latest album, Blood Stained Love Story, and oi' Josey will probably just grin back at you. Inform him that you don't think the band's current stage show is among the most dynamic in the hard rock world, and this Memphis-born rocker will only politely ask you "why?" Tell him that you don't recognize Saliva as one of the most exciting and downright exhilarating bands to have hit the hard rock scene in years, and Scott will most likely merely offer you his heart-felt condolences.

You see, when you're sitting back atop of the rock pile, as Scott and his bandmates (guitarist Wayne Swinney, drummer Paul Crosby, bassist Dave Novotny and new guitarist Jon Montoya) are these days, it seems as if nothing can change your heady attitude. In all honesty, however, there are so few negatives currently headed the way of these multi-faceted rock renegades that any sort of retaliatory notion almost becomes irrelevant. The simple fact is that everyone seems to love the slick, strident sonic musings these wild-eyed Southern boys bring forth— especially

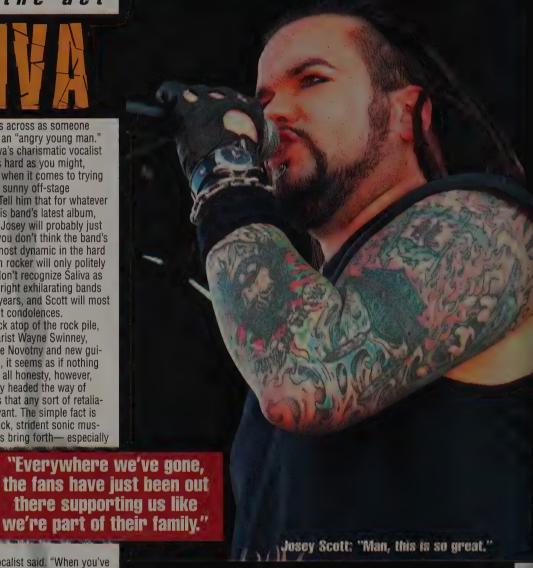
on new songs like Ladies
And Gentlemen, Be With You
and Broken Sunday. If anything, Scott has recently had
to battle against a growing
sense of euphoria... things
have been going that well for
Saliva over the last few
months.

"Man, this is so great," the vocalist said. "When you've been around this scene for a while— as we now have— you know how good it feels when things go well. I really appreciate everything these days. Everywhere we've gone, whether it's been the East Coast, the West Coast, north or south, the fans have just been out there supporting us like we're part of their family."

As Saliva has toured the world since the release of their fourth album— which follows 2001's Every Six Seconds and 2003's Back Into Your System and 2004's Survival of the Sickest— they've felt an initial ground-swell of support build into a veritable tidal wave of fanaticism. Everywhere the band has gone, they've been greeted by an ever-increasing number of loyalists, each of whom seems

determined to seek out Scott, in particular, and share some recent remembrance of how a Saliva song (including such past hits as *Your Disease, Hero* and *Superstar*) has impacted their lives. It has been a humbling experience for this dedicated quintet. But with each passing day, it appears as if the Saliva brigade has begun to grow more and more confident with their ever-expanding place within the hard rock elite.

"It can really change your perspectives when someone comes up to you after a show and tells you how one of your songs changed their lives," Scott said. "It's great that



they've been able to find meaning in our words and relate it to their personal experience. To our way of thinking, we're still basically a kick-ass rock and roll band, but if we can really reach people, that's even better."

There's no question that the more kick-ass attitudes displayed within Saliva's music are brought forth whenever the band steps upon the concert stage. There, under the harsh glare of the spotlight, these well-seasoned rockers appear to be totally in their element, a band capable of delivering a rock and roll sermon every time they're called upon to do so. And upon seeing the band perform in front of a sold-out throng, it's easy to understand what all the fuss is about. With Montoya and Swinney laying down a constant barrage of guitar thunder, and Scott controlling center stage with a Svengali-like elan, this unit's no-nonsense set is one packed with energy, emotion and excitement.

this unit's no-nonsense set is one packed with energy, emotion and excitement.

"People now have expectations when we go on stage now," Scott said with a laugh.

"That's certainly a big difference from a few years ago."



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metal

Things have been moving at a rapid clip for In This Moment. The band has been together for just under three years, forming when heavily tattooed (and super cute) blonde singer Maria Brink, who packed up her son over six years ago and moved to LA to pursue her dream of doing music, hooked up with guitarist Chris Howorth. In a relatively short period of time, the band has signed to Century Media, nabbed a slot on the side stage of Ozzfest 2007, and released the debut album, Beautiful Tragedy.

Everything just feels good and right, and great things are happening, and we're excited," says Brink. "I've been in other projects, here and there, and it wasn't like this.

It just feels magical. We appreciate everything that has happened to get us to this point. I hope that everyone who listens to the record gets the experience we had making it."

On Beautiful Tragedy, Brink screams, grunts, and sings tunefully over down-tuned, crunchy guitar riffs. Despite being thrust into the heavy metal spotlight, Brink has remained sweet and appreciative of all the success coming her band's way. She doesn't view herself as a spokeswoman for women in metal; rather, she's just trying to find her own way.

"I don't look at myself as trying to inspire girls, specifically," Brink says about her role in a scene that's not dominated by the fairer sex. "It's a great thing if I can inspire anyone to be a singer or to do what I am doing. If it does happen,

then that's beautiful. I am not trying to do it on purpose." As for why women singing for extremely aggressive bands is such a rarity, Brink offers a the-ory, saying, "Sometimes it might be harder for people to accept. It's different and fresh, and it's not the norm. As a band, In This Moment is not trying to win over people who don't like female fronted bands. I go against the grain, anyway, in my life, so that's why I was attracted to being in a band. I would love to see more women in metal. All that matters if you're passionate and that it's real.'

Brink, who says she likes to paint and design clothes, was drawn to hard rock from a very young age, because she had a cool, rock music lovin' mama. "My mom was a total hippie, cool,

young mom, so we'd go camping, and we'd be playing music around a bonfire all night long. That's how I grew up." While mom wasn't a musician, she was a fan, and exposed her daughter, at an early age, to Black Sabbath and Led Zeppelin. As for her own son, Brink says, "He totally likes our music, but I'm just his dorky mom!



MAYLENE AND THE SONS OF DISASTER

m. Indicated scene, many bands are experimenting with Southern rock ele-men guise rins. The ironic thing is that many of these bands aren't even

The mumbers of Mayions and The Sons Of Disaster, however, are Southern and Christian, luncy from the Deep South state of Alabama, so they are just exploring their roots on their the lunch of the

The arm and Taylor, is trong Florida but has lived in Birmingham, Alabama for almost five to the transfer his band 100% southern rock. "We take influences from a lot of styles of music, but we are labeled southern rock.' I guess that is

cause we are from Alabama, and we have some twangy guitar parts down accents are Southern." the singer says.

Laylor actually got his start singing for Underoath, before that band my up to be one of the biggest screamo bands on the planet. Looking DUCK on his former role. Taylor isn't bitter, saying, "At the time I did not sell as so positive, but now, I realize it's probably one of the best things to become a my life. If I was still in Underoath, I would not have married my vafe and I would not have my son. I would never have been in Maylene and The Sons of Disaster, which I love dearly. I look back on it with a bit of good memories. I love all of the guys in Underoath and I Im still great friends with all of them. It all happened for a reason.

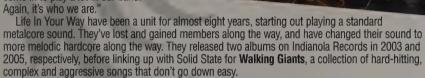
As for II, the smart, somewhat conceptual album is based around the Interior figure of Ma Barker, a criminal during the "public enemy" eranteen range of kidnapping and thieving criminals roamed the Midwest of the Sec 1800s. When I was a kid, I used to go the reenactments of the recent of Ma Baker and her youngest son," Taylor reveals. "They were gunged down not far from where I grew up in Florida. When we were searching for band names, and going along with us taking influorces from the music our parents got us into, I remembered the story of Ma Baker, and thought is was perfect for us to form a band based on her and her sons life. We play the role of the sons, and the concept her and it is basically that if you do wrong to others, it will come back on you. It's about divine justice, and the sons paying the toll for their At the concept of retribution, set to down and dirty hard rock?

U. C. Un a moore than emoosed with the Solid State logo, you can pretty The line had the trans is Christian, simply because the label purposely signs

Sometimes, though, bands shy away from being asked questions about this subject, despite their personal commitment to faith, for fear of being labeled as such, and for fear of being shunned by the secular music fans who don't want to be assaulted with faith-based messages.

Life In Your Way, however, do not hide their faith, or its relation to their music!

"It's what we've all found in this world to mean something," says Joshua Kellam with a degree of candor not common in the extreme music scene. "The change for us, and the lives we've seen come from trouble, and it's is not something we'll be ashamed of. It does come in to play a lot in our band.



"Honestly, I feel that for some people, our music is almost too complicated," Kellam admits. "We are very progressive, and we're always changing riffs, and hardly ever go back to a previous part in a song. That might not be a normal listen for most people. The [songs] are pretty in depth. There's nothing cheesy, and hopefully nothing cliché, about the lyrics, either." While that judgement may be up to the

listener, overall, Walking Giants features brutal screaming juxtaposed alongside clean, almost pretty singing parts. The dynamics make for a bit of a roller coaster of a listen, and that's something the band is okay with, because it displays emotional depth. "There's a lot of up and downs in our music," Kellam finishes. "It brings out a lot of emotion in our songs."

Over the past year, the genre of power metal has grown by leaps and bounds. Previously, the genre was often viewed as bombastic, overblown, and decidedly un-modern. But given the explosion of bands like Dragonforce, power

metal's reputation has vastly improved. Intense are a British power metal band, and on the strength of their new album, As Our Army Grows, the band is poised to ride the upswing wave of accepted power metal.

"We are a five-piece that plays a NWOBHM and a US-influenced style of power metal," says Intense guitarist Nick Palmer. "All the guys in the

band are English, too."

As to why power metal is experiencing a bit of a surge in popularity - a Renaissance, if you will-and why a band like Intense can stand out from the pack, Palmer offers this theory. Recently, when you talk about 'power metal,' certainly on our side of the pond, people will equate that with a very European or Scandinavian type of sound that has been popular for the last several years. In particular, there's the triumphant or happy type sound, with bands like Sonata Arctica, Rhapsody and their lik. That stuff is cool, but our [style of] metal comes from a much more British. NWOBHM-type background. We also have strong influences from the US metal scene, from the Bay Area bands of the '80s to current bands like Nevermore and loed Earth. Our songs tend to be darker in tone and subject

matter, and certainly over here, there are fewer bands playing that kind of style so that tends to distinguish us a bit." Palmer, who is left-handed but doesn't play a Southpaw guitar and who once spent time as a research volunteer with Gruber in the Bahamas, admits, that as a band, Intense are influenced by Iron Maiden, and they "place an emphasis on trying to write good songs, rather than relying on girmnicks. That means we like to play heavy music that often

has a dark or aggressive edge, but with a lot of melodic hooks, especially in the vocals and guitars. We also like to change things up a good deal, we'll play some parts of songs that are really fast for example, but we won't just

BY: AMY SCIARRETTO SAME QUESTION. DIFFERENT BANDS

For musicians, influences come in all shapes, sizes, and forms. We polled some of our favorite high profile rockers to find out what inspires them to create the music that they do, and for the most part, they were influenced by many things other than music or fellow musicians. Persons, places, and things like exotic lands, science fiction authors, as well as their fellow rockers are just a few of the things tagged as influential and inspirational to the crop of artists we spoke to. In fact, this question was so well-received, next month's Comin' At You will be the same question posed to a bunch of new, up 'n coming artists. Stay tuned. dear reader!

THE USED JEPH HOWARD

The Used bassist Jeph Howard looks to the Far East as a source of inspiration and influence. His Utah-based band just released it's third full-length, Lies For The Liars, through Warner Bros.

"I have to say Japan," Howard says. The Japanese lan-

guage, and the people, too. It's very stuck on me. I also dig the culture. I say Japan, but it's the culture. Like when I walk around Japan. I look at buildings and stuff like that. I take pictures of random weird stuff, because I am stoked on the building shape, or the fact that the building has been there forever. I am from a small town in Utah. and it's the middle of nowhere, and I feel like I have to explore other countries, and see things." And we at Hit Parader think that's gotta be one of the best things about being in a band: the opportunity to explore the world and absorb other cultures!

POISON THE WELL, Jeff Moreira

Florida's Poison The Well's new album Versions is out now on Ferret

spacey, non-traditional metalcore effort. Versions will take listeners on a musical jour-ney. Vocalist Jeff Moreira weighed in about where he gathers his influences.

'Carlton Mellick III," says Moreira. "He is a surrealist fiction writer, and I have been reading a lot of his books lately, so if I am inspired by things that are recent and that go away quickly that's why." Moreira, who is an avid fan of the World Of Warcraft roleplaying video games. says that World Of Warcraft influences him too. but he didn't want to admit it because, "that'd be lame.



Throughout Versions, especially on songs such as Letter Thing, Pleading Post and You Will Not Be Welcomed, this band's willingness to take musical chances and defy metal convention allows them to continually create sounds that make them boldly stand out from the crowd. With Primack adding such strange instrumenta-

> tion as mandolins, homs and banjos to the group's heavyhanded mix, there's an

unpredictability inherent to PTW's style that represents nothing short of a bold badge of pure metallic courage.

"That instrumentation is very much in the background, but it does add a lot of color to the songs," Primack said. "That's something we started to do on the last album, but it really stands out on this one. We set out to make a different sounding album with Versions, and I think that's what we've done. A lot of hardcore has become so predictable in recent years that we wanted to make something that defied a lot of

Originally starting out life under the name An Acre Lost (and featuring vocalist Arveh Lehrer), it wasn't until 1998 that the renamed Poison the Well first got together in their home town of Miami and recorded an EP. Distance Only Makes the Heart Grow Fonder. A year later, they laid down tracks for their first album, The Opposite of December... A Season of Separation (which also featured now-departed guitarist Jason Boyer and bassist Ben Brown), a disc that caused ripples within the metal underground and created an international reputation for this fledgling unit.

Back in 2004, Poison the Well did their best to enjoy the taste of major label distribution. Their disc, You Came Before You, got the full big-time treatment... major radio pushes, decent tour support, even a significant video budget. But somehow things didn't work out in quite the manner that vocalist Jeffrey Moreira, drummer Chris Hombrook and quitarist Ryan Primack had hoped. Indeed, their brief major label experience with Atlantic Records left a very bitter after-taste within the collective mouth of this powerful-vet-melodic hardcore unit. But rather than wallow in the difficulties associated with their all-too-brief major label run, this Florida-based trio has now returned to their indie roots with Versions, a disc that loudly and proudly proclaims that all the anger and frustration that Poison the Well may have felt in the wake of their major mishandling has now been channeled directly into their music.



"Our experience with Atlantic was what it was." Moreira said. "We knew we were going into an environment where some of the people involved probably wouldn't understand us or what we were trying to do with our music. It was a gamble that we felt was worth taking, and it's not something we necessarily regret. Everything is a learning process— and that certainly was for us."

It would clearly appear as if the harsh lessons learned during their major label stint have now provided artistic dividends for Poison the Well.

SAME OUESTION. DIFFERENT BANDS

Vocalist are influenced by other vocalists and Shadows Fall's dreadlocked frontman Brian Fair is proud to announce that he takes his inspiration from two amazing, inimitable frontman from two very different musical worlds! Fair contends that both of these artists are among the most listened to in his life, and that they still make rotation in his CD player to this day! There are two, and they are polar opposite, but I am influenced by them for the same reason. individual frontmen I've ever seen in my life There was no pretense and no acting; they were 100% pure, and right from the heart." Fair continues, saying that regardless of each vocalist's voice, "it was the honesty that drew me in, and both bands that they were in are timeless

HELLYEAH: TOW MAXWELL

The individual pedigrees of the members of HellYeah is noteworthy. The needs-no-introduc tion Vinnie Paul of Pantera fame and vocalist Chad Gray of Mudvayne joined forces with members of Nothingface and HellYeah was. born They just

released a crunchy, butt kickin', eponymous

debut, and guitarist Tom Maxwell offers a philo-sophical influence that inspires him. "Abandonment," he says. "When your parents split up when you're young and you don't have a sense of home, and you don't know your dad until you're 8 or 9 years old, and your mom is there, but there is no real sense of nurturing, it makes growing up hard and makes it hard to stay with someone without seeking more attention! That's what drives me, that search for the missing piece of the puzzle. I don't know if it's There's definitely pieces missing, so I do what I love, that is where I find absolute happiness

Vocalist William DuVall made quite an impression on the hard rock masses last year when he was chosen to

step into the huge shoes left behind by the late Layne Staley and become vocalist for Alice In Chains. But just to set the record straight, long before he enjoyed his brief spot at international acclaim with that hallowed band, DuVall had been a member-in-good-standing of Comes With The Fall, an Atlanta-based power trio with whom he had been struggling for recognition for over 15 years. But now with the release of CWTF's new disc. Beyond the Last Light, it seems that after a number of false starts and missteps, Duvall and bandmates Adam Stranger (bass) and Bevan Davies (drums) may finally be on the right rock and roll path.

"I like to think that my experiences with Alice In Chains whetted my appetite for getting back to work with Comes With The Fall," Duvall said. "You feel the passion the fans have for that amazing band, and you want to share that feeling with them again— but in a different forum."

For Comes With The Fall, the release of **Beyond the Last Light** culminates a long, and at times frustrating ride up the contemporary music ladder. After having formed in the early '90s, the band's passionate, powerful sound took the Southeast club circuit by storm. But after failing to generate significant interest from record labels, the band decided to get a little closer to the "action" by moving lock-stock-and-smoking-barrel to the sunny climes of Los Angeles. Over the next few years their reputation continued to soar as they packed clubs throughout the So Cal area... but that long-desired record deal just never seemed to materialize.

Few things in life are more frustrating that feeling you have something special to offer, having that notion supported by a lot of fans, and then still not getting to where you want to be," DuVall said. "That was kind of our story in a nut shell. We were one of the top-drawing club acts in the entire area, and our reviews were uniformly great, but the labels just didn't seem to understand what we were trying to do."

The years of frustration finally caught up with Come With The Fall, who after gaining rave reviews (yet no major label feedback) for their 2002 release, The Year is One, decided to take a break from both the industry and one another. It was during that time DuVall first encountered Alice In Chains' guitarist Jerry Cantrell, who was then recording and touring as a solo artist. A friendship developed... one that would eventually lead to DuVall being asked to join AIC as they toured the nation in 2006— at a time when the recently reunited Comes The Fall was already beginning work on Beyond the Last Light. It presented a bit of a dilemma for the ever-loval DuVall.

"I felt I owed my career to Comes With The Fall," he said, "Yet an opportunity to perform with Alice In Chains is something that is impossible to pass up. The trick was to find a way of doing both without sacrificing anything, and somehow I think I managed to do just that."

STATIC-X. WAYNE STATIC

Cannibal is Static-X's new album. It's easily the band's most metallic effort in the last half-dozen years, and vocalist/guitarist Wayne Static who still has tall hair and a long beard, explains what gets his creative juices flowing

'As far as creating music, what influences me is other people's music," he says, "There are a lot of bands, and when I listen to them, I get the chill feeling, where you know it's something special, and it makes me want to make music We're sure there are several Hit Parader readers out there who feel that way about many of the songs/albums in the Static-X catalog!





HP reviews the latest CDs & DVDs

Each month we like to put two of our top Hit Parader staffers in a room with a stack of new releases. Sometimes they agree on the quality of these recent arrivals— more often, they don't. Either way, we call this exercise in musical futility Collision Course.

MEGADETH, UNITED ABOMINATIONS

Working with new musicians throughout **United Abominations** seems to have brought out the best in Megadeth stalwart Dave Mustaine. At times in the recent past, Mustaine's Mega-work seemed somewhat tired and worn-out. And while the material featured here can't hold a proverbial candle to much of the band's earlier, classic work, it still brings Megadeth back to the fore of the contemporary metal scene— a place that Mustaine should embrace with fervor.

RATING: *****

Negadeth, and I can live with Megadeth, and I can live without them. Too many times throughout their lengthy and attime notable history, the band has teetered precariously on the verge of irrelevance. But on **United Ahominations** Mustaine performs with a true fire in his belly. It fills songs like *Steepwalker* and *Play for Blood* with a metallic intensity that marks this as some of the best Mega-stuff in ages.

BLACK SABBATH,

In case you've recently been vacationing in Outer Mongolia and didn't get the word, this is the collection that started the recent Heaven and Hell reformation of one of Black Sabbath's classic lineups. With leather-lunged Ronnie James Dio aboard, Sabbath was able to expand upon the structural framework created during their earlier (and still-more-famous) Ozzy era, and show that heavy metal could be more than three monstrous chords and whined, droning vocals. While it may be a stretch to make a two-disc set out of a recording career that consisted of only three studio albums, the fact is that Black Sabbath: The Dio Years is filled with just enough familiar material

like Neon Knights and Mob Rules, as well as surprises, such as three brand new tracks, to keep things interesting from start to finish.

RATING: ****

UNITED RHOMINITIONS

Oy vey! I thought that since Sabbath had re-teamed with Ozzy a number of years ago, we could place that band's bit of musical misdirection with Ronnie James Dio behind a securely locked door. It's not that the Sab-Dio pairing created bad music, it's more that it reflected much more of Dio's later rainbows-and-dragons filled solo work than it showcased Sabbath's previous metallic strengths. Yes, Tony Iommi's guitar work remains unmatched, but give us War Pigs any day.

RATING: ***

20 HIT PARADER

Rating System: *****Awesome *****Slammin



RUSH.

Rush always seemed to be more mature and intelligent than any other members of hard rock society- even when they were kids themselves back at the early '70s start of their career. So it's certainly no surprise than on this Canadian power trio's latest outing, Snakes & Ladders, they present a sound that is intellectual... bordering at times on the profound. While Geddy Lee's voice has gained a bit of

richer timbre over the decades, he can still shriek like a Banshee on the warpath when-and-if the need arises. And when you throw in the unmatched skills of drummer Neil Peart and quitarist Alex Lifeson, on this disc Rush show that they may well be the most adept and adaptable band in the history of the hard rock form.

RATING: **

Most of you reading this can probably figure out where this is going... and it ain't gonna be pretty. Rush aren't your older brother's band. Heck, they're probably not even your father's band. They may very well be your grandfather's rock and roll band. I don't hold that against them. What I do hold against them is that at times their music is so devoid of passion that it almost besmirches the rock and roll name. There's no question that these guys from the Great White North are incredibly proficient musicians, but at times throughout Snakes & Ladders there is more energy being generated by a slab of frying bacon. RATING: ***

LINKIN PARK

Few bands have ever impacted the contemporary music world like Linkin Park did back in 2000 with their historic disc, Hybrid Theory, an album that went on to sell more than ten million copies. At a time when hiphop and hard rock were still two very distant- and at times conflicting-musical forms, this SoCal unit proved the viability of merging those apparently divergent forms into a highly entertaining whole. Now, some seven years later, the Golden Age of "heavy hop" has already come and gone, and it's time for the LP pack to ostensibly reinvent

themselves on their third studio disc (and first in four years), Minutes to Midnight, Amazingly they do just that, expanding their artistic scope while retaining the music fundamentals that first made them an international phenomenon. So what if this style has seen better days? In the hands of Linkin Park both hard rock and hip-hop sound like they're back on the cutting edge

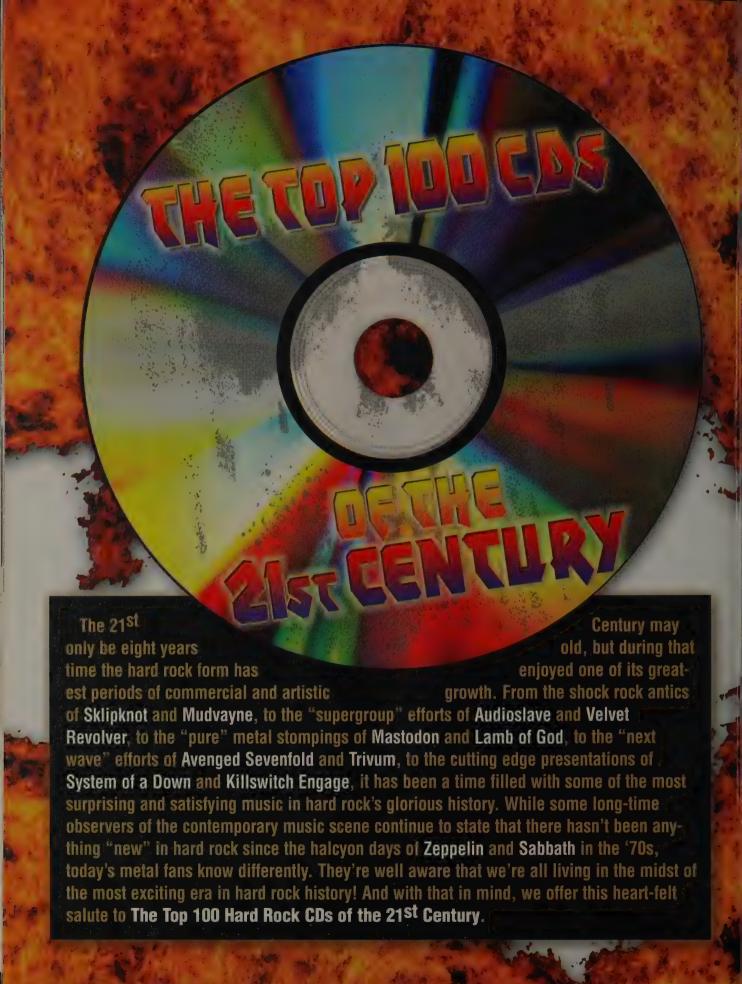
whose concept of a "fresh idea" was old in 2002! I admit that I admire Linkin Park, and I was one of their biggest boosters when they first emerged. But little did I realize that their ploneening effort at bringing together rap and rock would lead directly to the likes of Limp Bizkit. For that fact alone will never again fully embrace Linkin Park. Still, I tried to approach Minutes to Midnight with an open mind, and I must admit that the customary chills generated by Chester Bennington's soaring voice are still there.

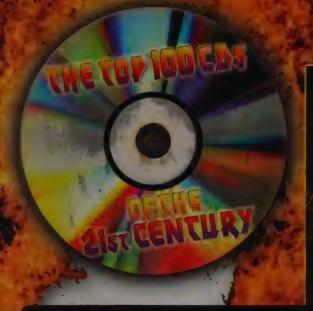
STATIC X, CANABAL
Let's have none among us forget that a decade ago Static X was considered by many to be among the true elite of the Nu Metal movement. Their debut disc, Wisconsin Death Trip, still stands as one of the '90s key metal moments. Since that career highlight, it's been something of an up-and-down musical sojourn for guitarist/vocalist Wayne Static and his boys. But with Cannibal, it clearly appears as if this left Coast contingent is out to reassert their name in the most prominent hard rock circles. This is a streamlined, ambitious and revitalized version of Static X, with fright-haired Wayne leading the way with his

uniquely growled vocals and strong songwriting sensibility. RATING: *

Back in the late-'90s, which may go down historically as the driest period in heavy metal history, it was bands like Static X that proudly kept the metal flame alive. And while their star may have lost a little luster over the ensuing decade, it's great to hear the group in top form on Cannibal. The staccato rhythms and heavy-weight melodies that have traditionally marked the band's approach are still very much in evidence throughout this effort, but there are also a variety of new elements lurking in the musical wings... each adding unexpected elements to the Static X brew.









Daath have brought a new sense of "extreme" to the 21st Century extreme metal scene Throughout **The Hinderers**. Daath's "tree of life" philosophies merge with their blatantly metallic approach to create some of 2007's most compelling extreme sounds. In some ways, the style presented on such tracks as Sightless, Under A Somber Sign and Festival of Mass Soulform harks back to an earlier Dark Metal time— a period in the early '90s when imagination and intelligence seemed to play as vital a role in a band's musical presentation as their sheer sonic power. With the disc also featuring an all-encompassing "groove"— thanks in no-small-part to Daath's Atlanta roots— on their first outing this heavily armed sextet have delivered the extreme metal goods with extreme prejudice.

At the time they released Scars in 2002, Soil's special approach to their heavy music craft had caught the attention of many major players in rock and roll circles— perhaps the most important of whom was the legendary Clive Davis, who for more than three decades has helped discover and nurture some of the most significant musical acts of the rock era. Davis was so impressed by this fivesome's razor-edged style that he agreed to make them the first signing to his then-new J Records label His faith in Soil was nichly rewarded by Scars, a disc that in attitude and approach represented the quintessence of New Metal ideals. On such songs as Need To Feel and their break-out single, Halo, these Windy City rockers showed that they had exactly what it took to establish themselves as a significant force in the ever-changing hard rock world.

For whatever reason, the members of Thrice are a little hesitant to explain why they chose to call their second album, Vheissu. Oh sure, they'll admit that the title was drawn from Thomas Pynchon's 1963 novel. V, which discusses the advent of many of the popular myths that pervade world culture. And maybe they'll reveal that the title makes reference to the fact that the classic scribe Virgil once noted that Vheissu was the supposed entrance to the underworld. But other than that, you're pretty much on your own when it comes to interpreting any inner meaning attached to the title of this batch of songs created by vocalist/ guitarist. Dustin Kensrue, guitarist Teppei Teranishi, bassist Eddie Breckennidge and drummer Riley Breckennidge. On such tunes as Atlantic. Like Moths to Flame and the disc's first single. Image of the invisible, it is clear that Thrice have laid down a solid pattern for creating tight, accessible, cerebral and heavy rock and roll

97. GODHEAD, EVOLVER"Unique" might be the perfect way of describing the music contained on Godhead's **Evolver**. From the wall-shaking sounds of *The Hate In Me* to the excitement contained in Far Too Long, this is music that clearly falls outside the

bounds of "conventional" hard rock. Featuring guest appearances by everyone from Wayne Static to Reeves Gabriels, the disc is a power-house demonstration of a band striving to discover a new peak of their creative powers At a time early this decade when so much of the contemporary hard rock scene seemed stale and predictable, the strident, highly original sounds of Godhead rang like a clarion call of fresh energy. Main man Jason C. Miller wouldn't have it any other way.



96. DOPE MERICAN APATHY Throughout American Apathy Dope leader Edsel Dope and his

hard rock henchmen created some of the most straight-forward and stunning metallic anthems of this often-lacking era. On such songs as I'm Back. No Way Out. Survive, and the disc's break-out single Always, the Dope boys presented a sound that was thoroughly provocative while never losing any of its razor-like edge or sonic intensity. What this band had been striving to achieve over the previous six years, ever since their debut disc. Felons and Revolutionaries, first introduced this unit's rather warped artistic perspectives to the rock and roll world, was clearly reached this time around. Indeed, the strong critical response to **American** Apathy was enough to put a knowing smile on Edsel's angular face.

HIT PARADER 23

95 DEVIL-

On such songs as *Cry For Me Sky* and *Nothing's Wrong?*, Dez Fafara and his metallic cronies in Devildriver continually deliver the heavy-handed goods with a severity and focus that borders precariously upon the dangerous. At times it seems as if the pain, power and passions housed within this band's creative soul pour out directly through their music, in the process creating a swirling vortex of heavy reactants that on occasion, threaten to totally envelop the listener within their sinister intent. This is dark, scary, occasionally depressing stuff. But through its creation, this music seems to have provided Fafara (the former frontman of Coal Chamber) with a new artistic lease on life.

4 EVANESCENCE, FALLEN
From the potent energy of Going Under to the vibrant power of the disc's first single, Bring

Me To Life, right from the start there was no denying that there was something very different and very special about the way Evanescence conducted their rock and roll business. And while none of us may have initially predicted that this disc would emerge as one of rock's alltime sales champions (selling more than eight million copies at last count) it was clear that Amy Lee possess a uniquely singular musical vision. You may have not be able to instantly put your finger on it or define it, but you certainly knew it was there. And despite the often dark, introspective themes that pervade their music, it seems as if Ms. Lee and her musical cohorts are certainly up-beat about their hard-earned status in the contemporary music world.



Skrape are the kind of band that grabs you around the neck and won't let go until you scream for mercy. From the moment you initially encounter this Florida-based metal unit via the sounds contained on their break-out disc, **Up the Dose**, you know you're in for a wild rock and roll ride. They're intense, they're dynamic and they're in-yer-face. Indeed, vocalist Billy Keeton, keyboardist/guitarist Brian Milner, bassist Pete Sisson, drummer Will Hunt and guitarist Randy Melser may have come up with a near-perfect formula for satisfying the

unpredictable tastes of the 21st Century metal masses. With rip-it-out tunes like Bleach and My Life. showcasing this unit's go-for-the-jugular tal-ents, the disc managed to draw an almost immediate response from anyone who heard it.

ANNAMARIA DISANTO



92 DREDG CATCH ITHOUT ARMS

If Dredg's fear was that their second disc catch without arms, would fall into the same cookie-cutter, ready-made-for-MTV package that seems to hang like a malaise over much of today's rock culture, this quartet had little reason for concern. In both style and scope this is radical stuff, with songs like ode to the sun, bug eyes and planting seeds (yes, these boys are BIG on the lower case) pulling out all of the proverbial stops in their quest for uniqueness. With celestial sound effects battling with European-style chants and wall-shaking guitar chords for center stage, it is virtually impossible to properly describe the unit's sound... let alone categorize it. With catch without arms Dredge have unquestionably created one of this decade's more unusual and compelling rock showcases.

L CLUTCH, ROBOT HIVE/EXODUS

Any way you look at it, Clutch have created quite a reputation for themselves. Nearly 15 years

after first hitting the heavy metal scene, this Maryland-based band is not only surviving, but prospering, with a disc. Robot Hive/Exodus, which stands as this unique unit's most blatant stab at communicating their metallic message to the masses. In every note they play, it remains apparent that this persistent, heavy-handed crew have perfected the craft of presenting short bursts of pure rock and roll energy that leap like attack dogs out of your stereo speakers to grab your by the throat. As shown throughout this disc (which features 14 fast-paced tracks), vocalist Neil Fallon. quitarist Tim Sult, bassist Dan Maines and drummer Jean Paul Gaster have constructed a nonstop, pedal to the metal hard rock assault on the senses. It's the kind of album seemingly guaranteed to annoy those not attuned to this band's no-holds bared style while pleasing anyone with an ear for off-beat lyrics and skull crushing riffs. As shown throughout **Robot Hive/Exodus**, on tracks like *Burning Beard* and *Circus Maximus*, this is one group that thrives on doing things in their own distinctly different manner.

Throughout **Kiss of Death**, especially on such amp-busting behemoths as Sucker, One Night Stand and Under the Gun, Motorhead once again prove why they stand alone among timeless merchants of metallic mayhem. With 14 songs clocking in at just over 46 minutes running time, this is an "old school" metal collection in every sense of the word-powerful blasts of guitar-driven fury that get in, get the job done, and then get out in a quick and orderly fashion... while leaving your ears ringing in the process. While Lemmy laughs at the current music industry notion of not releasing a disc unless it has at least an hour's worth of music—along with a ton of DVD "extras"—he knows that he can do more in three minutes than most of today's groups can do on a full album.

motorhea

hiss of death

89. FIREBALL MINISTRY, THE SECOND GREAT AW



PHÓTO: ANNAMARIA DISANTO

They go by the name of Fireball Ministry. And during the time that vocalist/ guitarist James A. Rota, guitarist Emily J. Burton, drummer John Oreshnick and bassist Johny Chow have been "preaching" to the rock and roll masses, they've begun to notice an intriguing pattern emerge. After more than a decade of watching too many fans turn their backs to the loud and proud approach of basic hard rock, these said-same fans are now seemingly prepared to once again embrace the form's full-impact charms... to bang their heads and shake their asses to metal's basic rhythms and fist-pumping volume. That's mighty good news to the FM brigade, because that kind of strident, in-yer-face, riff-happy music is exactly what they dole out in droves. As they rally behind the release of their landmark album, **Their Rock Is** Not Our Rock, this quartet sense that after years of trying they may finally be the right band in the right place at the right time.

Listening to the razor-edged sounds contained on Blue In The Face, it's easy to see that the variety of setbacks they've encountered along the way haven't robbed DoubleDrive of one iota of their rock and roll soul. If anything, their difficulties (which have included record label disappointments and unexpected roster shifts) have added another layer of conviction and power to their blues-drenched sound. On such songs as *Imprint* and *Big Shove*, the full depth and breadth of this band's style is given ample room to set the music world on fire. And with the famed Michael Barbiero (who will forever hold a place in rock history for his work on Guns 'N Roses' Appetite For Destruction) serving as the album's producer, it seems as if DoubleDrive have taken the Next Big Step in their march to bring back to prominence their special brand of guitar-driven dynamite.

88. VENDETTA

Vendetta Red is one of those major label bands that sometimes seems restricted by the very nature of their "big time" status. Many believe that vocalist Zachary Davidson, guitarist Erik Chapman, drummer Joseph Lee Childres, guitarist Justin Cronk and bassist Mike Vermilion posses the talent to turn into major players in the metal world. But they all admit that they're still fighting to reach that goal. They certainly got off to a good start in 2002 with the release of Between the Never and the Now, and since then each and every one of their career experiences have gone towards adding extra dimensions of power and passion to this group's music. On such tracks as There Only Is, Seconds Away, Caught You Like A Cold, and that disc's first single, Shattered, this unit showed that their guitar-powered, multi-layered, highly-infectious sound may well be destined to eventually make them a force on the contemporary music scene

26 HIT PARADI

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84 HELLYEAH, HELLYEAH

When word first started filtering through the rock grapevine in 2006 that former Pantera drummer Vinnie Paul Abbott was teaming up with Mudvayne's Chad Grey and Greg Tribett to form a new band. Hellyeah, fans were hard-pressed to dismiss their curiosity and their anticipation. Well, the results of those efforts (which also features Nothingface guitarist Tom Maxwell and bassist Jerry Montano) are now in, and while they may never make anyone forget these guy's "other" bands, they stand as a pretty gosh-darned good representation of where the heavy

representation of where the heavy metal kingdom stands in 2007. Songs such as You Wouldn't Know, Waging War and Rotten to the Core represent whiskey-soaked, hell-bent metal in all its fire-breathing glory. And while the songwriting itself seems to play a contented second fiddle to this unit's pure, sonic overload, there are plenty of memorable moments to distinguish Hellyeah from the rest of the contemporary heavy metal horde.

PICHIONA

RODUCTION

85. BRIDES OF DESTRUCTION, HERE COME THE BRIDES

You've certainly got to hand it to Nikki Sixx. The guy just never seems to stop. While his once-and-hopefully-future band, Motley Crue, remained on an extended hiatus in the early years of the decade, Sixx teamed up with L.A. Guns guitarist Tracii Guns to form Brides of Destruction, a good-ol', pull-no-punches, fast 'n furious heavy metal band. With the vocal duties being ably handled by the dynamic London LeGrand and the drums being bashed by Scot Koogan, as proven on their debut disc, **Here Come the**

Brides, this off-the-rack "supergroup" (which initially also featured former Motley vocalist John Corabi on rhythm guitar) was designed to be more than a temporary stop between regular band projects for its members. Indeed, these not-so-blushing Brides seemed determined to make the most of their time together. Rather than jumping on some time-tested rock bandwagon, or adding elements of dreaded "rap" or "techno" to their sound. Sixx and his boys went typically against the grain, creating a band even more metallic, more loud and more in-yer-face than anything any of them had ever done before.



83 SILVERTIDE, SHOW FIND TELL

Silvertide are a band who the Great Barons of Rock and Roll Hype (including many at this very magazine) have already tried desperately to link to such seminal music forces as the Rolling Stones, Aerosmith and Guns 'N Roses. Whether or not this Philadelphia-based unit featuring vocalist Walt Lafty, lead guitarist Nick Perri, bassist Brian Weaver, guitarist Mark Melchiorre and drummer Kevin Frank ever manage to live up to any or all of these lofty comparisons remains to be seen. But judging by the contents of Silvertide's debut disc, Show & Tell, perhaps all this media-generated hype is more-than-slightly justified. With the album delivering the "classic rock" goods with both fashion and flair, obvious comparisons to the young Stones and Aerosmith are almost inevitable. And the fact the Tide's disc was mixed by Kevin Shirley—who made his mark working on a number of classic '80s Aero albums — only serves to heighten such comparisons. But while the Silvertide boys don't exactly cringe when such links are made, neither do they go out of their way to try and strengthen those apparent musical bonds.

PHOTO: ANNAMARIA DISANTO

82 KITTIE DRACLE

Here is Kittle guitarist/vocalist Morgan Lander discussing the appeal of the band's 2001 sophomore disc, Oracle: "We strive to do our own thing on this album, which means doing something that has elements of everything from glam to metal to glitter mixed in. For us it's all completely natural. We don't really try to sound like anything, or anyone in particular... it just happens. On this album, I think it's easy to hear the way we've grown since we did the first one. It's been three years since we did that one. A lot happens in your life in three years. That's especially true for us. A lot of those original songs were written five years ago-when some of us were 14! Now we're able to bring a much more mature attitude to the songs, and that's made a bla difference.





Stark New York suburban settings— where multi-million dollar mansions often find themselves located a proverbial stone's throw from shabby lower-middle-class communities— provide the sum and substance of this unit's hardcore-meets-metal sound. Indeed as proven throughout Glassjaw's, Worship And Tribute, for vocalist Daryl Palumbo, guitarist Justin Beck, guitarist Todd Weinstock, drummer Larry Gorman and bassist Dave Allen, their shared Long Island background has provided much of the foundation for both this band's unique lyrical insight and their rugged musical approach. The intense sounds contained throughout this disc makes it blatantly obvious that whether it's due to their background, their upbringing, or the simple fact of five strange-minded souls gathering together. Glassjaw is one *very* unusual band. With their Jarringly clashing musical elements all battling for primary recognition, and the group's acid-tongued lyrics taking shots at everyone and everything within earshot, here Glassiaw appeared to be on a one-way seek-and-destroy mission designed expressly to wipe out everything associated with 21st Century hard rock convention.

BO. HELMET

With Monochrome signaling Helmet's return to the indie scene after a lengthy— and often mildly successful— peri-od of hopping from major label to major label. guitarist/leader Page Hamilton apparently felt the time was right to return his unit (which here features guitarist Chris Traynor, bassist Jeremy Chatelain and drummer Mike Jost) to the pulsating, kinetic, highly intelligent sound that first brought the band acclaim on such landmark discs as Strap It On and the million-selling Meantime. Working once again with producer Wharton Tiers, who helmed those two previously mentioned discs, on such tracks as Swallowing Everything, On Your Way Down and Almost Out of Sight. Hamilton and his crew deliver the goods as only they canlean, mean and ever-clever musical offerings that straddle the often fine lines that serve to separate metal from hardcore from punk. But as he looks back on his latest creation Hamilton often acts as if such creativity is all merely part of a good day's work



IIS PARADER 29

PHOTO: ANNAMARIA DISANTO



79. PRIESTESS, HELLO MASTER The 70s may be little more than a fading memory in the minds of those old enough to

even recall that haloyon period in heavy metal music. But let it be said loudly and clearly that the classic hard rock sound of that era is alive and well... thanks in no-small-part to the work of a Canadian quartet known as Priestess. On their debut disc. Hello Master, vocalist/guitarist Mike Heppner, guitarist Dan Wetchorn, bassist Mike Dyball and drummer Vince Nudo seem to have conveniently forgotten that their chosen style of musical expression has supposedly been out of style for three decades. On tracks like Lay Down, Run Home and The Shakes, they've created a heavy, distorted, propulsive sound that shakes walls and brain cells with equal ease—and they've done so with a sense-of-purpose that tells anyone with ears that this certainly isn't some sort of 21st Century rock and roll parody.

78. NIGHTWISH, ONCE

Even a cursory listen to the material featured on Once, and a single visit to one of Nightwish's onstage extravaganzas, should be more than enough to convince even the most skeptical follower of metal fashion that these Finnish folks have what it takes to make a name for themselves. Sure, they may never scale the heights of chart success a-la System of a Down or Slipknot, but break-away commercial success is apparently not the essence of the Nightwish musical ethic. The simple fact of the matter is that such **Once** songs as *Dark Chest of Wonders* and *Planet Hell* are something of an acquired taste. This is one unit not under the false impression that a single album and tour will instantly win over the jaded and notoriously fickle North American metal scene. But as Nightwish continue on their quest to conquer the entire metal kingdom, they seem determined to do whatever it takes to shake up and wake up the world's heavy metal scene to their highly unusual song stylings.

76. TAPROOT, BLUE SKY RESEARCH You've got to give em credit, Despite peer pressure and label "advice", Taproot have never rec-

ognized any of the supposed creative limits imposed by the hard rock world. Fact is, vocalist Stephen Richards, guitarist Michael DeWolf, bassist Philip Lipscomb and drummer Jarrod Montague have always taken particular pleasure in pushing those bounds to their furthest extremes, a fact boldly in evidence on this unit's third release. Blue-Sky Research, Here mindsticking melodies blend with thought-provoking lyrics and unexpected musical twists to deliver some of the freshest rock and roll sounds around. Featuring such songs as Calling and Violent Seas (the latter being one of three tracks for this album the band co-wrote with the renowned Billy Corgan) on this effort. Taproot continue to expand their artistic playing field, and doing so in their own highly distinctive fashion.

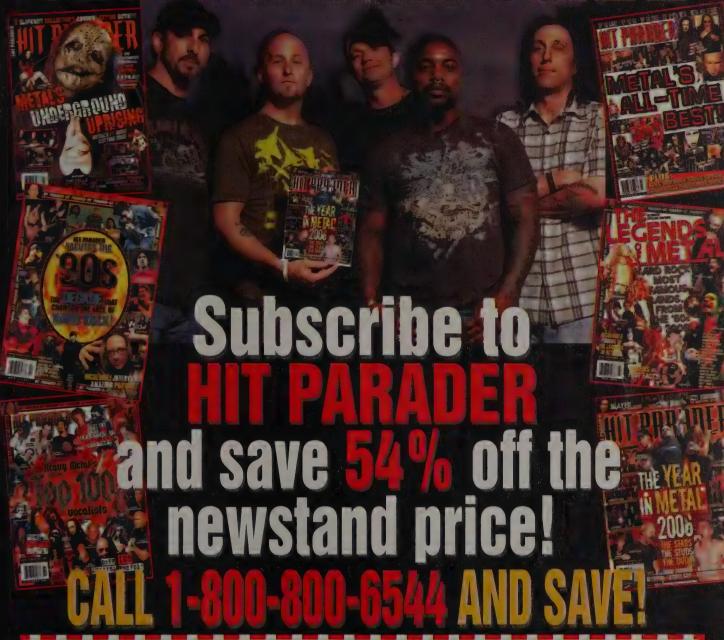
77. BIOHAZARD,

On Kill or Be Killed, the Brooklyn boys of Biohazard haven't gotten sidetracked by trying to act hip, nasty or cool. Despite constantly bouncing around between labels that never knew exactly how to handle this unit's band of hard-core metal Biohazard keep landing on their feet, always maintaining the musical commitment and drive that has inspired them throughout their lives. There's no question that this Biohazard offering is a classic representation of the group's ever-evolving, yet comfortably predictable sound. On such tracks as Beaten Senseless, Hallowed Ground and Never Forgive, Never Forget, the band has sharpened their razor-edged lyrics and cutting instrumental heaviness into a weapon of mass destruction. As always, this perpetually bad-ass unit has proudly stuck to their heavy-duty guns—in the process. doing their thing by continually telling the mainstream rock world to not-so-politely "shove it." Their unusual blend of metal and hard-core influences, as well as their ground breaking work with a variety of hip-hop and avant-garde superstars. have made Biohazard a band that many admire...and many fear. There are no limits to where this quartet may travel through their musical sojourns— often right into the belly of the beast, where they delight in unveiling the darkest side of the human condition. And once again on Kill or Be Killed, this rule-breaking, chance-taking outfit prove that they're determined to set the rock world on fire— both literally and figuratively.

75. DIMMU BORGIR, DEATH CULT RMAGEDDON

The guys in Dimmu Borgir certainly know how to draw a little extra attention their way. While in recent years they've slowly started seeing their names spelled right in media outlets located on this side of the Atlantic, back in their homeland of Norway, these guys have continually been able to draw headlines... but not always for the right reasons. You see, their most famous- or shall we say "infamous"— feat found this highly acclaimed orchestral Black Metal band not-so-conveniently leaving a stage prop bullet belt in one of their tour hotel rooms. The notoriously paranoid Norwegian police didn't take any chances once they were contacted by hotel officials about their "find," The take-no-prisoners Norwegian military was actually called in to "disarm" the belt, and the band was subjected to both harsh criticism in the media and possible legal actions. Ahh, but for vocalist Shagrath, guitarist Silenoz, guitarist Galder, bassist Vortex, keyboardist Mustis and drummer Nick Barker, such actions and reactions seem all to be part of their metal 'master plan." After all, if you can't shake things up a bit and wake things up a bit, as this unit clearly did with their release. Death Cult Armageddon, then what's the point of it all?

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74 BLACK STONE CHERRY,

Upon listening to Black Stone Cherry it's easy to understand why this quartet has quickly won-over a loyal following of frenzied fans who revel in their classic. Southern-fried hard rock style. From the power-packed chords that herald *Backwoods Gold* to the mystical elements that fuel *Lonely Train*, it's immediately apparent that this is one band that's learned all of their rock and roll lessons very well. But just when you think you might have BSC pegged as a "clone" of this group, or a "copy-cat" of that one, they throw you a series of musical curves on songs like *Rain Wizard* and *Rollin*. *On* that convince you that this is truly a band all their own. "We don't mind people comparing us to some of the rock of yesteryear," said vocalist Chris Robertson. "That's kind of hard to avoid. "But we're most happy when after making that association, they take the time to see where we've taken some of those influences

3. OPETH, GHOST REVERIESLet's get this clear— Opeth don't just write songs. They don't simply make albums.

These Swedes create mini symphonies that are an often intriguing alloy of rock, prog and death metal, along with a touch of, believe it or not, Swedish folk music, Singer/ guitarist Mikael Akerfeldt says of his band's eighth album, the lush **Ghost Reveries**, "You should be pretty far from being able to grasp what you just heard after just one listen.." Ghost Reveries is a complex, layered and rewarding listen. Metal fans and critics alike have hailed Opeth as "The Pink Floyd Of Metal," claiming this unit is one of the most complex bands of this generation, and some go so far as to herald Akerteldt as a guitar deity. Opeth effectively reconcile precise technicality with beating heart human-ness. The music is played with skill and talent, but there is an emotional element coursing through every note, as well. Ghost Reveries sews together many complicated parts, and it features the full-time addition of keyboardist Per Wiberg, which allows the band to expenment with new sonic opportunities and to avoid repeating themselves.



71. AVENGED SEVEFOLD, WAKING THE FALLEN

Avenged Sevenfold's vocalist M Shadows discusses the manner in which the unit's followers reacted to the band's 2004 release, **Waking the Fallen:** "We are our audience. They can relate to us and we can relate to them. That's the whole idea behind Avenged Sevenfold, We may be the guys on stage, but in a lot of ways we're just an extension of everyone who comes to see us. There's no big-deal Rock Star thing going on. It's all gool, it's all real, and a lot of the problems and situations that our tans face every day are the things we sing about in our songs. There's a certain darkness to what we do that a lot of them can relate to. A lot of our thoughts for this album have gone back to where it all began for us. We wanted to draw on the energy that first got us interested in music— everything from the pure metal energy of Pantera and Iron Maiden to the more punk attitude of Bad Religion.

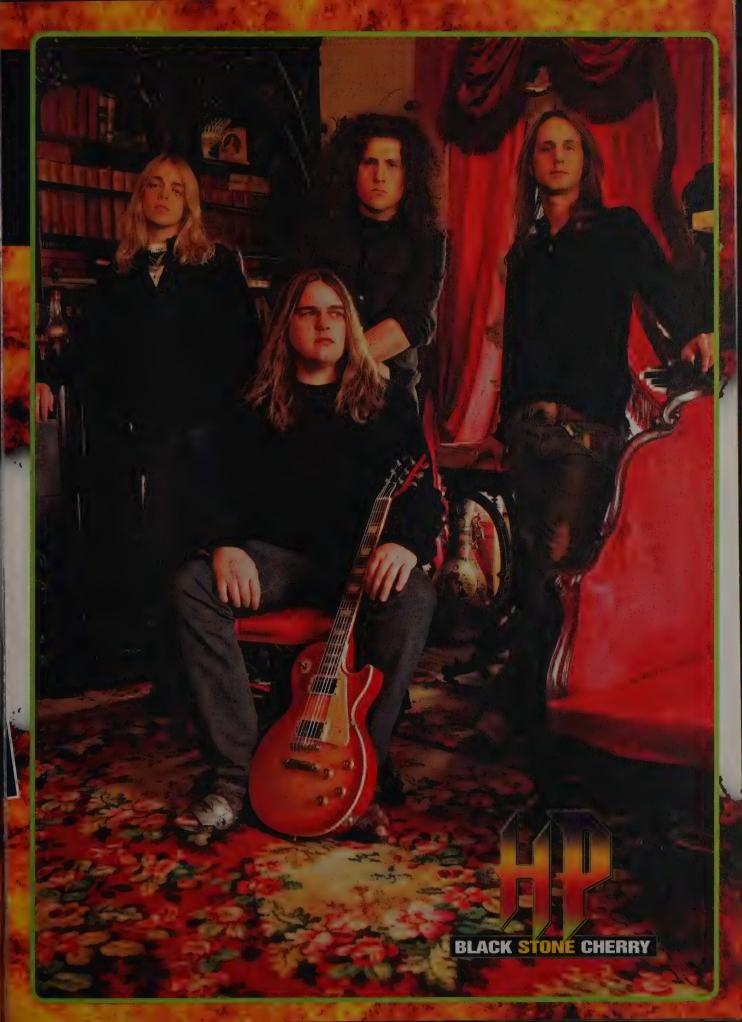
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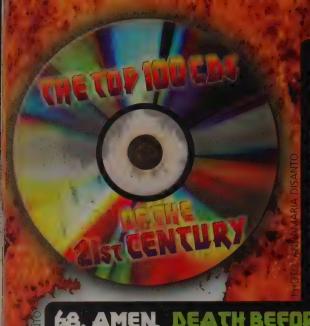
How many of you knew that Default's debut album, The Fallout, sold more than a million copies? In all honesty, we didn't know it either until an intrepid publicist from this Vancouver-based band's record label excitedly told us the news... over and over again. Indeed, it seems that the group featuring Dallas Smith (vocals), Jeremy Hora (guitar), Danny Craig (drums), and Dave Benedict (bass) has become quite a surprise success story, much of that notoriety due to both their "discovery" by Nickelback's Chad Kroeger, and the across-the-board reaction to their 2002 hit. Wasting My Time. In style and manner, it's quite apparent that Default are truly something of a 21st Century rock and roll anachronism. They don't paint their faces, don't howl at the moon, and they don't bemoan their fate. In fact, they seem downright thrilled by their current lot in contemporary music life. Default are doing exactly what they want— in exactly the way they want to do it. Quite simply, these guys are a rock and roll band— nothing more... nothing less. But, make no mistake about it, they're a damned good rock and roll band!



Pillar clearly enjoy doing things their own way. As proof of that, on their release, The Reckoning, this Oklahoma-based Christian metal unitcomprised of vocalist Rob Beckley, drummer Lester Estelle, guitarist Noah Henson and bassist Kalel— seem Intent on proving that they understand something about both music and life that the rest of us just haven't yet been able to fully grasp. Such tracks as riff-powered Everything and the skittery Sometimes show a band that's not afraid to take chances while brandishing their "pure-bred" rock and roll convictions. Glearly, on their fourth disc. Pillar prove themselves to be a band determined to shirk none of their musical bombast while simultaneously shirking none of their religious zeal. This time around, Beckley and his boys continually deliver impressive, impassioned hard rock showcases, while liberally sprinkling their Christian-based ideologies into the musical mix. Needless to say, Pillar's approach has focused a great deal of attention-both good and bad-their way, but the group's members seem to be reveling in all of their new-found glory







69. STEREOMUD, EVERY GIVEN

As proven throughout Every Given Moment, Stereomud was a unit that seemed to encapsulate everything right about the New Metal scene of the early '00s. There was no over-the-top posturing here, nor were there any overtly theatrical dynamics. Rather, what this diverse gathering of hard rock veterans did was take the inherent energy of their style and magnify upon it, in the process making their musical aggression even more aggressive, and their moody

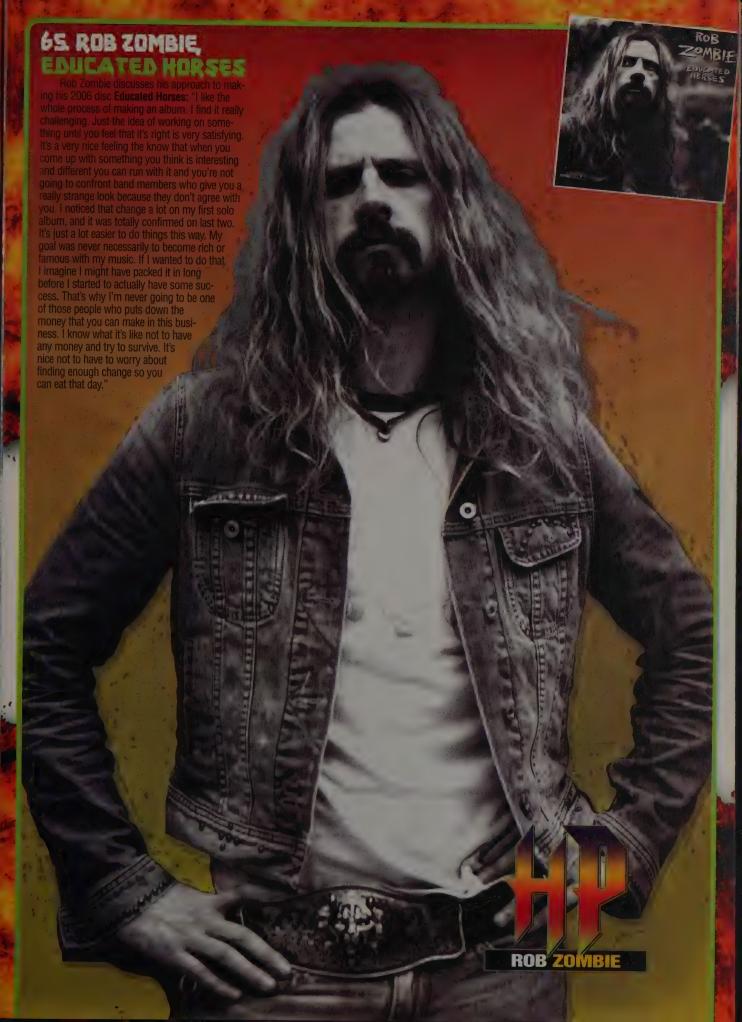
melodicism even more melodic. The net results, as shown on their breakout single Breathing, were enough to leave even the most metal-mad fans nothing short of breathless. While their time in the spotlight proved to be short-lived, Stereomud managed to prove their metal mettle throughout Every Given Moment.

On Amen's Death Before Music, vocalist Casey Chaos, guitarist Matt Montgomery, guitarist Rich Jones, bassist Scott S. Sorry and drummer Luke Johnson seem to have a never-ending supply of vitriol— more than enough to power their music to a series of ear-blasting, fist-pumping, hip-shaking triumphs. This is clearly a band that rants, raves and rages with the best of 'em. On such tracks as California Bleeding and Abolishment of Luxury, these UK rebels pull out all the stops in their no-holds-barred diatribes of destruction. On this disc Chaos and his boys provide ample proof that not only is punk rock alive and well, but that nobody around today can play that style with more fervor and ferocity than Amen.





66. ARMY OF ANYONE, ARMY OF ANYONE
It's easy to hear why former Fifter vocalist Richard Patrick, and ex-STP brothers, bassist Rob and guitarist Dean DeLeo are so excited about their band, Army of Anyone. Such tracks as It Doesn't Seem to Matter, Non Stop and their lead-off single, Goodbye, present a group in full control of their amazingly varied hard rock arsenal. From full-throttle rockers to plaintive ballads, Army of Anyone is, quite simply, an album that anyone can instantly relate to and enjoy. While the material may lack the often frenetic energy that characterized some of STP and Filter's best known work, there's a focus and drive present here that marks this material as something truly special. Clearly, on their debut disc Army of Anyone have shown that they re instant contenders... a band capable of writing and delivering hard-hitting, yet eminently accessible songs that rock your soul and touch your heart with equal aplomb









S8. MASTODON, BLOOD MOUNTAIN Here's what Mastodon's Brann Dailor had to say about his band's 2006 release. Blood

Here's what Mastodon's Brann Dailor had to say about his band's 2006 release. **Blood Mountain:** "It's so expected for someone in a band to say that the new album is the best thing that they've ever done. I'd imagine that just about every band in history has said that at one time or another... and they probably meant it with their heart and soul when they did say it. Well, I guess I'm no different! This is our best album... no question about it. I don't know if I can explain exactly why that is at this moment because I've been living with this music on a daily basis for months. But it's just so heavy, and so interesting, that I can't help but really dig it. Hunters of the Sky is really cool. So is The Sleeping Giant and The Siberian Divide. And I don't want to forget Bladecatcher or Circle of Cysquatch. Oh, it's impossible to pick just one; they're all my favorite! They work together to tell the story of **Blood Mountain**."

SIDERCHARGER

Machine Head's Robert Flynn is a man of passion. This is one rocker who takes what he does very seriously. When he discusses the music made by his West Coast-based quartet, he seems to measure every word, and extract every ounce of meaning from every syllable that escapes his lips. No, Flynn isn't the type to offer flippant jokes about the current state of the hard rock scene. Nor is he likely to casually analyze the work featured on his band's 2002 opus. Supercharger. But it's undentably true that housed within the strident sounds created on that disc by vocalist/guitarist Flynn, guitarist Ahrue Luster, bassist Adam Duce and drummer Dave McClain are some of the most powerful musical messages currently bouncing around the rock and roll world. But there's much more to Machine Head than merely being heavy. There are elements of hip-hop and even melodic pop housed within this explosive unit's inventive sound. Yup, there's no question about it. Machine Head are more than just another metal band, a fact that Flynn reinforces with every note he plays.

SS. KILLSWITCH ENGAGE,

The explosive nature of Killswitch Engage's metallic attack— as heard on songs such as My Curse, For You and Desperate Times— show the KsE crew to be in superlative form throughout As Daylight Dies. Indeed, this is a disc that through its thinly-veiled political activism and harsh social commentary moves this unit into an even more prominent position in the contemporary music hierarchy. And while they are perhaps the last band on the list when it comes to seeking high-profile acclaim or world-wide recognition. Howard Jones, Adam Dutkiewicz and the boys know that what they've created this time and has started lighting a rock and roll firestorm from Boston to



It reached a point it owing the release of their 2003 deput disc. Permission to Land. that life became almost unbearable for the Darkness. Throughout their English homeland, these hard rock "revivolists" comprised of vocalist/guitarist Justin Hawkins, guitarist Dain Hawkins, bessist thinkie Poullain and drummer Ed Graham—couldn't seven mail admin the street without being mobbed by paparazzi photographers and adming fairs. That's what happens when your first album is tilled with power-picked, instantly accessible, high-energy tunes that their companisons to everyone from Zeppelin to Queen to AC/DC. Of pourse, Justin's palented "strick" drew as much disdain as praise from the rock media, but that was all just part of the fun! All this attention—both positive and negative—served to make this unit a band of note or both side of The Big Point, but it also caused them to apparently break asunder in 2006.

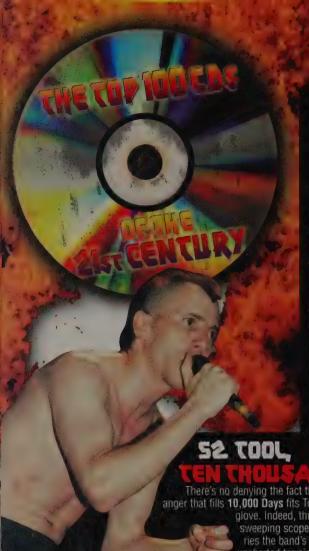


54 SEETHER DISCLAIMER

Here's Seether's Shaun Morgan discussing his band's 2003 release, **Disclaimer**: "We've grown a great deal as a band and with **Disclaimer**! feet we're headed in a more direct path in the direction that we want to travel. There's that natural growing process which every group needs to go through,, and trust me, we did! But we wrote for the better part of two years for this album— on the road, during creaks, whenever we had the chance— and all that hard effort has been worth it. But until you hear the finished product, with all the instrumental parts in place and the final vocal mixes, you never really know if you've hit your target. I think we have. A lot of the music I hear today is following a rather conventional verse-chorus-verse formula, and while we do that too on occasion, throughout this album we played with song structures, and the timing in which the songs were played, and that yielded some very interesting, results. We can't think: Is this song going to make the label enough money?" It's important to us to be successful, but we've got to be proud of what we create as well."







SE TYPE D NEGATIVE

On the surface, it would seem apparent that a band that plays the brand of down-at-the-mouth goth metal favored by Type O Negative would never be destined for a ride on some platinum-covered star trip. But at the same time, the surprising accessibility of the group's sound, as well as vocalist/bassist Peter Steele's high-pro-file image, have always intrigued industry watchers just enough to make them believe that just about anything is possible

for the likes of Type O. Those who know and at least think they understand the inner-workings of this hulking rock and roll survivor's mind insist that it's Steele's razor-edged sense of humor that's at much at play here as his finely-honed sense of tragedy. Both elements have often combined to create the tragi-comedy elements that have stood at the core of much of Type O's best work. And apparently on such Life is Killing Me tracks as I Like Girls and Valentine's Day, that sense of the absurd which remains so vital to the band's lyrical perspectives is again very much in evidence

There's no denying the fact that the barely contained anger that fills 10,000 Days fits Tool like the proverbial glove. Indeed, through its power and sweeping scope, such raw emotion carries the band's new music to previously uncharted terrain. As shown throughout this 11-song, 75 minute-plus masterwork, this quixotic quartet continually enjoy mak-ing everyone who listens to their music feel just a little bit uncom-

fortable. Whether it's the by-now expectedly strange visions that adorn their latest album cover, the haunting lyrical imagery that pervades each and every one of their songs, or the often perverted structures that fill their videos, it's impossible to deny the notion that on 10,000 Days Tool have brought their uniquely twisted musical and visual sensibilities kicking and screaming into the rock universe of 2006.



SL UNEARTH, III

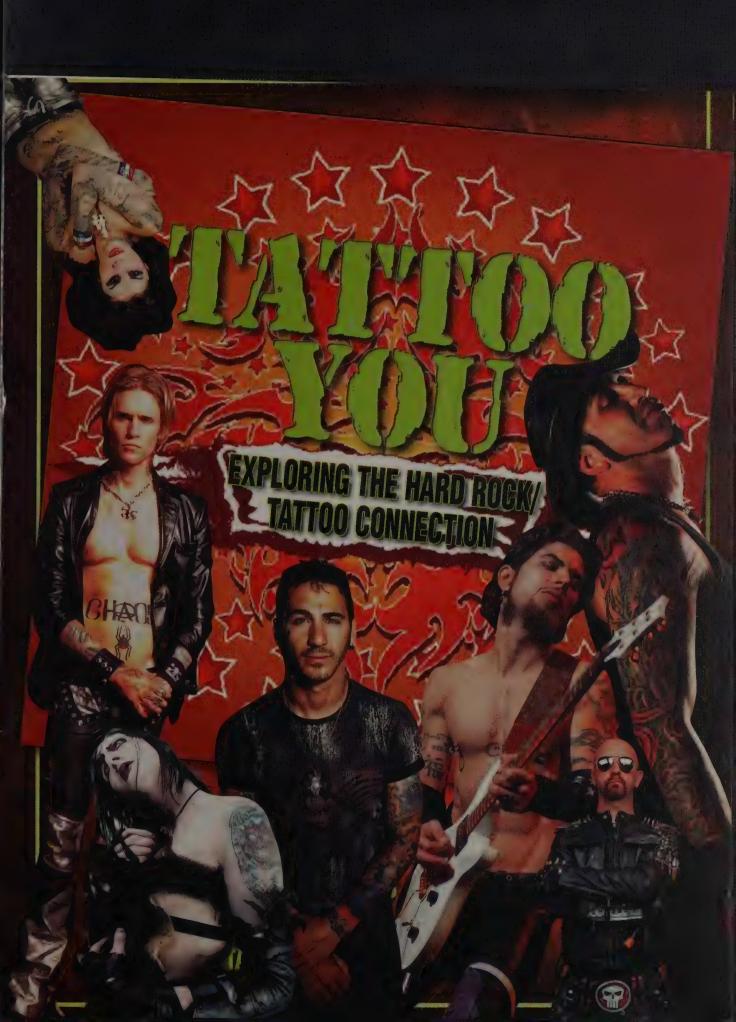
Since their formation in 1998, this unit has continually steered their uncompromising musical ship through uncharted metal waters, often landing safely ashore with nary a scratch to show for their unconventional efforts. On III: In The Eyes of Fire tracks like *This Time Was* Mine, Giles and This Glorious Nightmare, Unearth manage to deliver their powerful, metallic sound with unrelenting force and unmistakable style. Yet, throughout the process of doing so, they never loose sight of the musi-cal message that they want to bring forth— one focused on mankind's on-going battle for survival. At other times, however, the band wanders away from this global focus to turn more inward, delving deep into the myriad problems that too often serve to cloud both men's minds and souls. Clearly, III: In the Eyes of Fire is a major step forward from such past band efforts as 2002's Above the Fall of Man and 2004's Oncoming Storm. And with their appearances at Ozzfest casting them further into the metal spotlight, it seems only a matter of time before Unearth's intense approach becomes a familiar one to metalheads around the globe,



Godsmack's vocalist Sully Erna reveals the attitudes behind the band's 2000 release, Awake: "We've always set our goals as high as possible and then we've done everything we can to try and reach those goals. That we've been successful. We'd love to be even bigger than we are now. We'd love to be as big as possible. We also like the idea of getting on stage in front of huge crowds and then performing for them. There's no question that we're very motivated by surprising people, that's why on our tour for that album we brought huge pyro displays and video screens with us. We built a brand new stage set that was just awesome. We wanted to blow everyone away if we could.









ike many rock stars Hatebreed's big 'n burly guitarist Sean Martin is covered in colorful tatts. So, what's the difference between Martin and many of his peers? What makes Sean Michael Martin so special, other than the fact that he's a good Irish boy who plays super brutal music for a living? Martin also owns and operates his very own tattoo shop. Brass City Tattoos, located in Waterbury, CT, about 2 hours outside of New York City. We spoke to Mr. Martin about his love of tattoos and their relation to the hardcore scene, his Irish mom, the tattoo artists that he respects, and about the things Brass City Tattoos specializes in. If you're seriously considering your first tattoo or are contemplating getting new tattoos from impressive artists, then you're in luck, since Martin offers plenty of locations in cyberspace to check out his favorite tattooers as well as the tattooers he employs in his shop. On the music front, Hatebreed's latest. Supremacy, is out now through Roadrunner records, and it slays. Now, about those tattoos...

When did you start getting tattooed, Sean?

I started getting tattooed around 1991 and 1992, as did most of my friends. We all went to hard-core shows, and we were definitely trying to emulate some of our heroes in a lot of the bands that we were going to watch. Some of the guys I hung around with (and still do hang out with) started getting tattooed pretty heavily at a fairly young age. I waited until I was 19, since my old school Irish mom wasn't really havin' it at first. Once I started, though, I knew I'd end up being covered.

Tell us about your first talloo.

I got my first Tattoo by Randy Janson at Avalon Tattoo in San Diego. He now works at Inu Tattoo in San Diego, and you can check out his work at www.randyjanson.com. As for my first tattoo, it was some dumb ass Pisces symbol on the inside of my forearm.

You're a tattoo collector. Talk about some of the artists who've worked on you and your "collection."

After getting a few smaller tattoos here and there. I started down the road of becoming a tattoo 'quinea pig for my good friend Darren Brass, who had started apprenticing at a shop in Connecticut around 1993 or 1994. I pretty much followed Darren around and got tattooed at just about every shop he worked at from CT to NYC to Miami and back again, getting the majority of my tattoos from him during this period. I also have a lot of great work from Joe Vegas, Emerson Forth, Chris Garver, Juan Puente and James "H.F." Bulloch. Why did you decide to go from just being a lattoo collector to a tattoo entrepreneur by opening Brass City Tattoos?

In 2002. I opened up Brass City Tattoo, and Darren Brass was the main artist in charge of running everything there until he got the call and left to go back down South, and tattoo on the TV show, Miami Ink. January 1, 2007 marked the "Grand Re-opening" of Brass City Tattoo. We now have Eric Chapman www.myspace.com/erictattoo and Ethan Parkhurst

dling the tattooing there and it's going great. Ethan also pierces, so feel free to come on down and get a great tattoo or piercing! We also sell hardcore, punk and metal CDs, as well as Brass City tattoo Merchandise. Hatewear clothing (Editor's Note: Hatewear is the line of clothing started by Hatebreed vocalist, the one and only Jamey Jasta). Bridgeport Republic. Pitchfork Hardwear, and a bunch of other cool music and apparel. Come down and check it out. We're open for walk-ins and appointments from Tuesday through Saturday, from 1:00PM-9:00PM_Sundays are appointments only. Brass City Tattoo is located at 2 Congress Ave., Waterbury, CT 06708 and can be reached at (203)

www.myspace.com/brasscriytattoo or www.brasscitytattoo.com.

753-2727







I loved getting tattoogd "the guitarist of HeifYean and Nothingface says. "It's a permanent reminder of a temporary feeling." While most tattooed persons will adamantly claim. I hate getting tattooed because of the rat scratch pain, from Maxwell clearly isn't your average dude under the readle. So, why does Maxwell enjoy the process? Simple. It's therapeutic almost zen- for him. "It's better than therapy. Basides getting amazing artwork that lives to ever it's also very tranquil. If puts me in a place. When I get tattooed, it's not agonizing. Some spots on the body are painful, but it outs you in a place where it can't affect you, because your sole concentration is on what's happening. It's liberating, because you're freed from the weight of the world when you are getting tattooed, a mour rently getting a full back piece that wraps around my ribs, and goes down formy out cheeks. Once I get to the ribs. I know it's going to be the most pain I ever felt, so I am looking forward to it."

FAVORITE TATTOO: My chest is my lavorite," Maxwell says, "it's a tribute to myself. It's the dusthead moth, from Silence of the Lambs, and it goes right over my heart."

HIS TATTO ARTISTS: His arm sleeves were done by Jeff Carr of Rockville, MD, His chest piece was designed by Jon Glessner

from Pittsburgh, PA, and his back piece was tatted by Matt Robes from Piret MI.

THE Z EMEMBIA THEVUL HERWISE

Devildriver frontman Dez Fafara sports plenty of tattoos in atypical places. The vocalist into on the cusp of releasing his third album, has face and resilt

states and standard out from the crowd. Today, tathoos are manufered, and Fafara still manages to not blend in! "Tattoos have become almost normal," Fafara says. "However, there are still a few last taboos when it comes to body art. The face, the hands, and the neck have always received negative conditations. I have tattoon in all these place." Indeed he is well decorated. The singer's face tattoo is "based on the Mauri culture. It's a sign of individuality and strength. I designed a myself." His left hand, which was tattooed by "phon in the best artists in the world, and a personal friend, named Paul Booth," is adorned with a mechanical pumplion, which Fafara says represents my love for all things Halloween." Fafara's neck factures multiple lattoos, among them the number 66, the ohrase





"My god has horns," which is a reference to his astrological sign, Taurus the Bull.

CHARGE REALTHY MATERIALISM

Chris Beattie, bassist for Connecticut hardcore powerhouse Hatebreed, is covered in tattoos. One might even call him a collector of sorts. His favorite is a banner that reads "F." this on his leg. Why is it his fave? "I got this tattoo done by The Human Furnace, from the band Ringworm. He did it in the front lounge of our tour bus on the Ohio stop of an Ozzfest. It's completely ignorant." If you say so, Beattle. Whatever the case, it's just one of many tattoos in a collection!

TYANTE ANACET ALM ROLE HARE GREATE

"When I was 10, I was going through my sister's album collection and came across **Kiss Alive**; Machine Head drummer Dave McClain says. "Since that day I've been a Kiss fan. I used to sit in my room for hours playing along to their albums pretending I was Peter Criss." With that love for Kiss, the drummer got the cover of that band's disc **Rock And Roll Over** tattooed on the inside of his right arm as a tribute to the group that made him want to rock! We bet Gene, Paul, Peter and Ace would be proud!



ver the last decade, Joshua Todd has seen both the best and the worst that the rock and roll industry has to offer. Back in 1999, along with his band, Buckcherry, Todd scored an out-of-the-box smash with Lit Up, a riff-rocking gem that recalled the halcyon days of everyone from the Stones to AC/DC to Aerosmith. Then less than two years later, after the band's sophomore disc failed to light many commercial fires, Todd found himself starting out on a fits-and-starts solo career that abruptly ended when he reunited with the Buckcherry boys in 2005 to record Fifteen, a disc that has now gone gold and produced a chart-topping hit with Crazy B 11. And throughout it all, Todd has maintained his classic rocker's stance—one filled with big lips, shaking hips and more lattoos than you can shake a proverbial stick at. While we always love to discuss his band's music with Josh, this time around we figured we'd focus on his body art for this month's Tattoo You cover story.

Hit Parader: At last count, how man tattoos do you have?

Josh Todd: To be honest, I don't even know. They all run together to the point where I ve lost track of exactly how many I have. They pretty much cover most of my body. So I may not know an exact number, but I know there are a lot of

HP: How old were you when you got your first tatt?

HP: Of all your tatts, which one is your favorite?

no very spin discount prost and a reality like the way that one turned out as well. I have a tattoo artist. Kevin Quinn, who is ply amazing He has so much skill discount imagination. Since I'm not a ratist myself. I tend to give him ideas and the infilt. It is 10 turn to se bas

HP: It seems as if the art of tattooing has come a long way over the last ten or 15 years.

The reason to the fact that tattooing diself has changed. The activork is incredible, and the inks are peter filter to the fact that tattooing diself has changed. The activork is incredible, and the inks are peter filter to the fact.

HP: What's the most painful tattooing experience vou've had?

Ji Maybe if was the work I've recently had done on my ribs. I lie there as the work is being done and I'go, "Damn, why did I ever agree to go through with this? I hate this." But then, when the work is done. I'm always happy that I did it, it's taking part of my personality and outling it on the outside where everyone can see it. You know, what's strange is that as, I get older, it seems to be more painful to get this kind of work done. When you're young and full or piss and vinegar you don't seem to care. At my age you really feel it. But the results are worth the pain, and that's the most important thing.



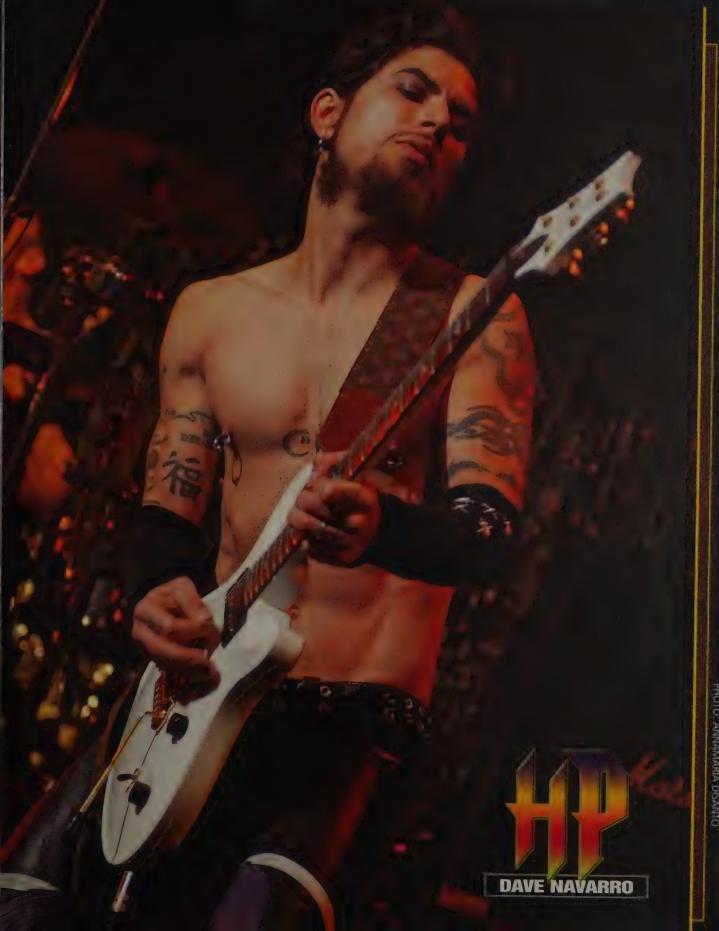


they each mean something special to me and represent a special time or event in my life. But I think this one (pointing to the rose) may be the most important one I have. What happened was that I found myself sitting next to an elderly woman on a plane flight. I noticed She was looking at my tattoos, and she surprised me when she said, 'Do you know that I have a tattoo? I have one... but not by choice. She then showed me numbers that had been tattoond onto her arm—n enneshiralies eamil talluo from the time she was in Auschwitz during Warld War III I thought that nothing could be braver than surviving the ordeal that she had gone through. I found out her name was Rose, so I had a rose tattooed with the words 1 Have One But Not By Choice'. Every time I look at it. I realize what some people have had to go Hirough to survive."

Dave Navarro is best known to rock fans around the world as the fleetfingered fret master behind the likes of Jane's Addiction, and his new band, Panic Channel. This talemblazoned bad boy is also renowned for his taste in heautiful women, having once been married to the likes of Carmen Elektra, and fully enjoying his rep as one of Hollywood's leading lotharios. But underneath the leather, the tats and the eye-liner lurks a softer side to Mr. Navarro, one that came into play when he decided to have a tattoo of a rose placed on his arm.

"Obviously, I have a lot of tattoos," he said during a recent conversation promoting Panic Channel's debut disc. "I love 'em all because







Vat Von D is so much more than a hot rock chick. She's a hot rock chick who also happens to be an extremely talented tattop artist. She's essentially the equivalent of a famous rock star to the tattop scene making her a rock star tattopist! Von D shot to fame when she appeared on The Discovery Channel's realiby TV show, Whami Ink, which centers around a fattou shop, the artists who work in it, and the clients who get inked there. You D, whose specialty is black and white portraiture tatroos, was such a popular, compelling cast member that The Discovery Channel is launching LA Ink in August, and it revolves around Von D's brand new tattoo shop, which features skate ramps and emits an admitted rock and roil vibe. We chatted with Von D on the eve of her show's launch, and even though she had lost her voice, she was a good sport, and was super chatty and excited about the way things are going in her life. One thing is for sure, Miss Von D is able to be fiercely feminine while being heavily involved in a male-dominated scene. LA Ink will air every Tuesday at 10 PM on The Discovery Channel. Also, in future issues, we will profile some of Kat's former cast members from Miami link as part of this series!

Who are some of the rock musicians that you've tattooed over the years?

Members of HIM, Inclibus, and the drummer from the 77-82 era of The Mistits. Also, Green Day, Bleeding Through, and so many others

Have any good stories you want to share? Are rock stars big babies when they sit in your chair?

I am pretty gentle for the most part and I am easy going, so I try to make them comfortable. But I can't think of anyone that has passed out or anything.

How long have you been tattooing?

Eve been tattooing for 11 years, since I was 14 years old. I started really young, and it was awesome. It was something that landed in my lap, and I gravitated to it, because I loved drawing, and I had punk rock triends

Tell us about LA Ink. What was the catalyst to launch your own show and your own shop?

We completed the second season of Miami time to do a transition between Miami and LA, and the shop is called LA link and so is the show. LA and Hollywood have more to offer in the sense of music, bands and art. and all the general diversity we have here. It's a great resource for a good TV show. Bands we've tattooed in the past have donated stuff for us to put in the shop. Slayer's Kerry King sent over guitars for us to put at the shop. We are putting in a skate ramp, and since I tattoo a lot of pro skaters will make for a fun show, and it's a little more hip. It's more rock and roll. The tattoo more hip. It's more rock and roll. The tattoo culture in Los Artgeles is more prominent than in Miami. In a beach town, people are more concerned with fanning and if you get tatts, you don't want to go tanning. In LA there are more serious collectors, those who want bigger pieces with more intricate detail as opposed to Miami, where there are more people who want sentimental type tattoos.

Why did you ultimately decide to leave Miami Ink - the shop and the show?

Miami Ink - the shop and the show?
Left Miami Ink mainly because I was home-sick, and I missed my tamily and my place in Hollywood, but at the same time, there was friction between myself and one of the cast members, and you'll see as the season unfolds. It's going to be so great because LA, Ink is all gars and just one guy, It's thopped. At Miami Ink. I was the only female. I got Corey Miller to be the male tattooer in our shop, as he is gottather of black and gray style tattoos; back in the day. It'll be interesting to see the dynamics between him and us girls on the show!

Describe the new shop and what makes it

look forward to Hollywood and we made it look rad. It'll be like the Ritintow Room [Editors Note: The famous Los Angeles club where all musicians hang out] meets a tattoo shop. There is already a roster of amazing bands that are going to come and get tattooed on the show which is something to look forward to. There will be at least one relebitive or rock star per ensemble.

You are pretty much a celebrity in your own right. What do you think about that role? Does it blow your mind?

This is the first time that there is a female tattooer is in the public eye, and it's interest ing to me because I want to do a good tal-ton and be a good representation of what I

when people come up to you and want to take your picture. It used to be that they wanted to take it because you're different looking, and now people feel connected to what you do. That made me the happiest by doing the show. And gaining respect from bands I looked up to as a kid. Now they are looking at me, and wanting to get tattooed by one.

It's also empowering to see that you are a female doing a bang up a job in a male dominated field!

The TV show will prove to people that you can be a woman, and be empowered and taking control, and be self-reliant. I hope it'll make women more confident.

Do you play music at all?

I come from a musical family. I have been playing piano since I was six years old. I took guitar when I was eight, and I took flute, which I never stuck to

What would you like to say to our younger readers who are contemplating getting their first tattoo?

Do research. There are so many amazing tattooers out there who post their portfolios online, so you can research. Also, make sure you get it done at a shop with a safe and clean environment. Don't go ghetto because it's cheaper, since it's going to be forever.

Name one musician you'd love to tattoo.

Dolly Parton. She has always been my hero. I wouldn't want her to get tattooed, though. I like her the way she is

Tell us a good rock and roll tattoo story.

I went to Finland to tattoo HIM, and I saw Iron Maiden, and a bunch of Scandinavian metal bands. We were tattooing out of the hotel room. Bam Margera from MTV was there, and so was Black Sabbath.

Do you have a signature tattoo?

I nave a tattoo that says "DILLIGAF." That stands for 'Does it look like I give a f***?' I have it tattooed on my hand. If ever I feel insecure, I look at it and it's there, and that's my philosophy. I tattooed those letters on someone in HIM, and they have such a hard-core following, and their fans go and get replicas of their tatts. One kid went to a tattoo shop to get it tattooed on himself, as well, and it was spelled wrong!

What's the first tattoo you ever did?

The Misfits logo skull, and then years later, I ended up tattooing one of The Misfits. I've come full circle.

You are quite a tattoo collector yourself, and are covered in tatts. Of all of your tattoos, which is your fave and why?

My favorite is the stars on my face, right under my temple. I am a big Motley Crue fan, and Starry Eyes is one of my favorite songs. Also, getting tattooed on your face is very serious. You have to be able to balance a tattoo, which is usually seen as a tough look, on your face, and still be feminine. Being a woman and heavily tattooed, you have to carry yourself like a female and I think I do a good job at that.







t one time tattoos were the ultimate display of livin' by you own rules— a societal outcast's most visible form of self-expression. These days, however, it seems that just about everyone, everywhere has a "tat" of their own. From little flowers on ankles to back-covering works of art. tattoos have become a 21st Century phenomenon. But let's face it. When it comes to body art, nobody has ever done it like rock and roll stars. Whether it's been Ozzy's selfscrawled initials or the head-to-toe pictographs that adorn some of today's most renowned rockers, tattoos have become more than a statement of purpose, they've become true cultural landmarks. With that in mind, we proudly present our ultimate guide to rock and roll tattoos, featuring the stars who have 'em, the people who make 'em, and the reason they got 'em. We like to call it, with all due respect to the Rolling Stones, Tattoo You!



"My tattoos have a very special meaning to me. It's spiritual in many ways because they're a reflection of my beliefs and personality. The process of designing them and then having them applied is very time-intensive, but the net result is incredibly rewarding."

LAJON WITHERSPOON.
SEVENDUST

"I remember when we first met. Fred Durst, he was a tattoo artist, Jonathan (Davis) agreed to have him do some work for him. I wasn't really into them very much at the time, but I decided to let Fred do some work on me as well. He was amazing... really creative. But I remember that I ended up getting sick from the experience. It wasn't Fred's fault, but something didn't sit right with me."

"When I had the dragon fattoo put on my shoulder, it hurt worse than anything I had ever experienced. I still don't know why I did rt—though it does look really good! If I wasn't drunk when I had it done. I'm sure I never would have been able to handle the pain. I'm not very good with pain.

OZZY OSBOURNE

"To me, being a tattoo artist is just as expressive as being a musician. You get to work with someone on something that's very personal... something that will be with them for

the rest of their lives. There aren't too many things you can say that about, including wives, jobs or friends. But a tat is there forever, so you'd better love it."

FRED DURST, LIMP BIZKIT

"My tattoos are a very important part of me. They allow me to carry important parts of my life with me at all times. They may be on the outside, but they're an extension of what I'm feeling on the inside."

SONNY, P.O.D.

"I get a lot of questions from fans about my tattoos. They want to know what various ones signify, when I got them, where I got them and why I got them. I do my best to explain it, but a lot of it is something that's hard for me to easily describe. It's more than art to me... it's an extension of my soul."

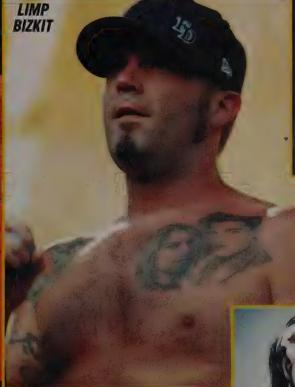
SULLY ERNA, GODSMACK

LINKIN PARK

"I am an artist in all aspects of my life. Expression means everything to me. So I think it's just natural that my tattoos would reflect that philosophy. I've had a lot of work done especially on my arms, and I plan on having more done in the future.

MARILYN MANSON

"My favorite tattoo is probably the multi-colored flame pattern I have running up my arms from the wrist. I guess I have a certain image to a lot of people—and it's not necessarily of being a tattoo kind of guy. That's why



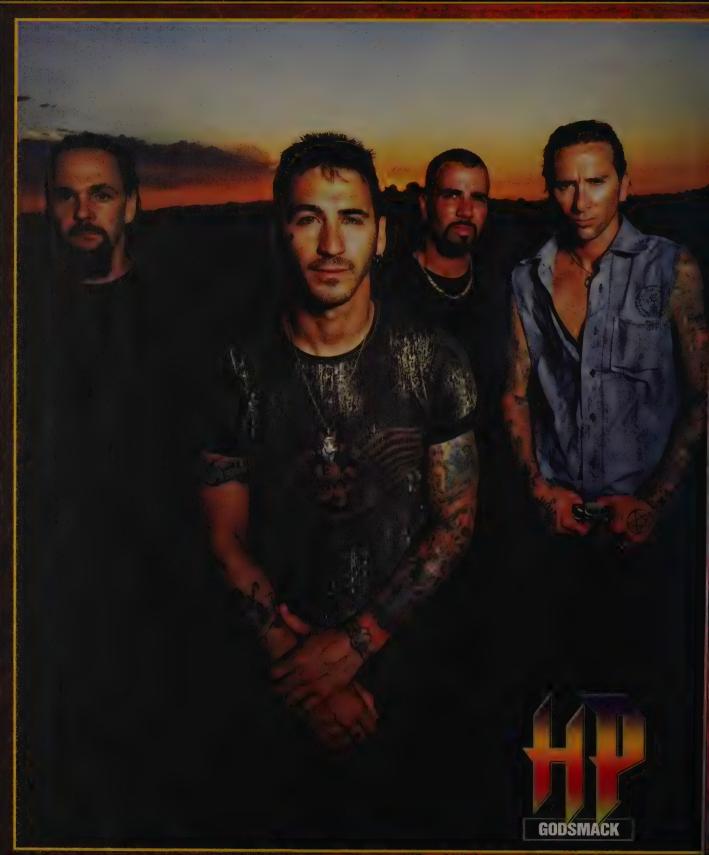


I like showing em off. It shows a very different side of my personality." CHESTER BENNINGTON, LINKIN PARK

"Just before I had the tattoo work done on my skull. I was warned by a friend that it might hurt a great deal. But for some reason, concern never crossed my mind. It was something I was deter-



mined to do; something I wanted to do.
The fact of the matter is that it really wasn't too painful."
ROB HALFORD, JUDAS PRIEST.



14 HIT PARADER



"Where we come from, tattoos are a cultural thing. It's part religious, part your family, and in a lot of cases there's a gang affiliation involved. So when you show your tattoos off, you're kind of showing off your street 'certificate of authenticity'."
WUY, P.O.D.

"You want to know the 'secret' meaning behind my tattoos? It's none of your business!" CHINO MORENO, DEFTONES

CLOWN

"I've got a tattoo that says 'wicked' running up my arm. But I don't know if I really am wicked. There are parts of me that definitely are. But it really gets people talking. I'd like a dollar for every time someone has asked me about that tattoo."

SCOOTER WARD, COLD

"There was a time in L.A. when every guy in every band had to have a fattoo. The shops on the Strip were open like 24-7 just to take care of the business. They'd have guys wander in there at midnight to have some idea they had come up with put on their arm. It was wild."

SLASH, VELVET REVOLVER

DEFTONES



"You can't really see any of our tattoos because they're always covered by our stage stuff. Maybe we'll all just have our masks tattooed on our faces."
CLOWN, SLIPKNOT

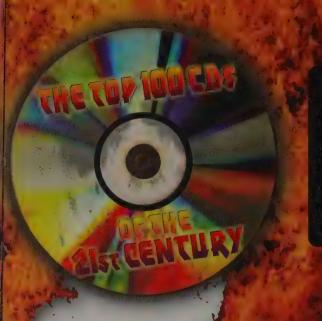
"Some people take their tats so seriously. I think most people got 'em when they were a little drunk or on a dare, so how seriously can you take that? I love my tats because each one represents a time in my life, or an event in my life—expect for the ones I was too drunk to remember getting."
TRACII GUNS, BRIDES OF DESTRUCTION

"I've always had various artistic sides to my personality. Some are represented through my music, others through my art. In a very vital way, fattoos are a direct extension of that." ROB ZOMBIE

HIT PARADER 15







49. SALIVA, EVERY SIX SECONDS It's not enough for Saliva to just pour out their emotion in song. Nor is this Memphis-

based music machine shy about displaying their instrumental virtuosity at every available opportunity. The fact is that Saliva can write, they can play and they can sing—the kind of "triple threat" too rarely heard in 21st Century rock and roll. While the initial surge created by **Every Six Seconds**' break-out single, *Your Disease* opened the floodgates of commercial attention for this multi-faceted crew, such subsequent tunes as Click Click Boom, Beg and Superstar quickly proved that this band was gonna be more than a one-trick pony. Indeed Every Six Seconds- whose title, according to vocalist Josey Scott, derives from how often men think about sex— emerged as an album that had what those in the music industry like to call "legs". In other words, the disc and its component parts hung around the top of the rock and roll charts for months and months!

48. BLACK LABEL SOCIETY,

On Black Label Society's disc, Mafia, guitarist/mastermind Zakk Wylde once again tapped into the metallic mother lode, delivering a wall-shaking, ground-quaking collection guaranteed to leave all who experienced it with a definite ringing in their ears. On tracks like Fire It Up, You Must Be Blind and Spread Your Wings, the quitarist's distinctive, blues-based riffs carried each and every track to dizzying heights, while his ever-improving vocal skills provided these songs with a depth and substance not previously encountered on BLS projects. By now well-established in Black Label Society's recording career, Wylde seemed to have hit upon just the right formula for presenting his own musical sound, and on Mafia he reached one of his high-water marks.



47. BULLET FOR MY VALENTINE

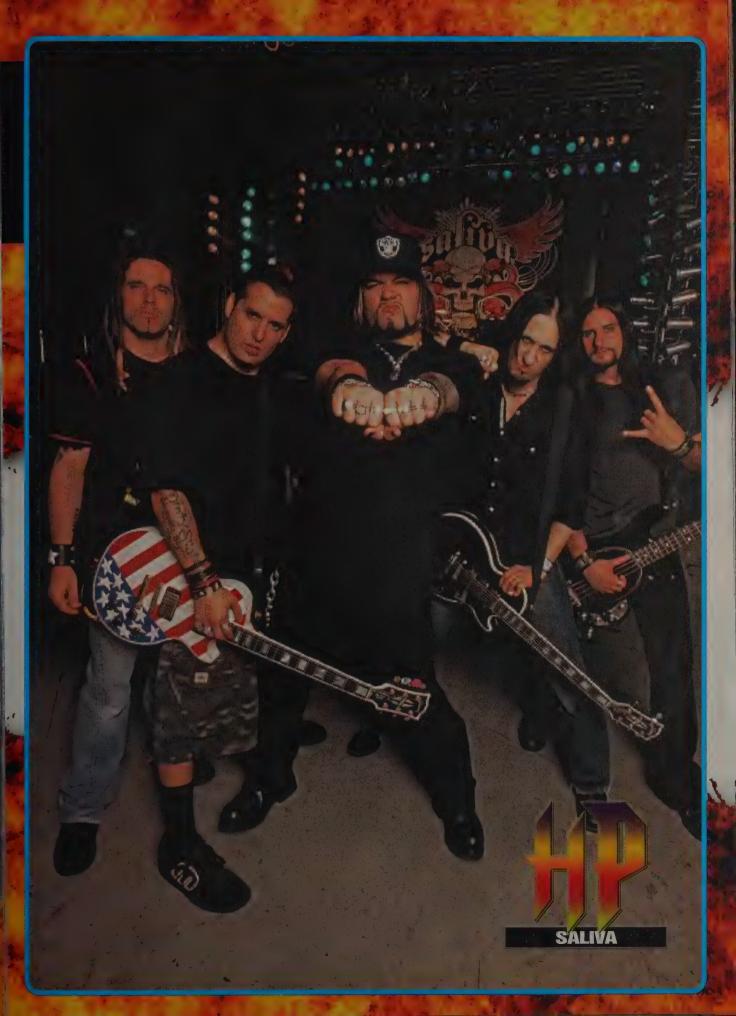
Drawing heavily— in both sound and spirit— upon such influences as Metallica, Guns N' Roses and Iron Maiden, there's no way of avoiding the ballsto-the-wall approach that Bullet For My Valentine bring to their work on their debut disc, The Poison. On such power packed songs as Suffocating Under the Words of Sorrow, Her Voice Resides and Hand of Blood (which is drawn from their EP of the same name) these guys show that today's brand of metal can draw upon the form's hallowed roots while still remaining fresh, inventive and powerful. Having already emerged as major stars back home in England (where their distinctive faces routinely adorn the covers of Europe's biggest metal mags), according to guitarist/vocalist MickTuck the next avowed goal for BFMV is conquering America, and with The Poison they're off to a fine start.

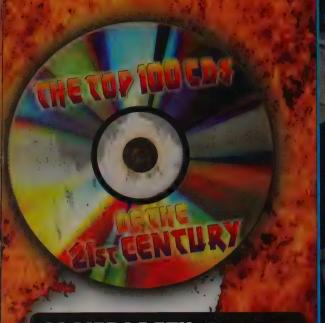
46. ATREYU, **DEATHGRIP ON YESTERDAY**

The strong pre-release response afforded Atreyu's 2006 Her Portrait In Black video perfectly paved the way for the release of A Deathgrip on Yesterday, the Josh Abrahamproduced disc which seems destined to shoot this So-Cal emo unit to the pinnacle of contemporary hard rock success. Since its release last spring, the album has already sold over 250,000 copies, rocketing this quintet into the upper echelon of this era's heavy metal proponents. And while their unpredictable (some might say scatter-shot) approach has already come to serve as a lightening rod for some within the hard rock community, the yin/yang reaction Atreyu's music has created among a lightening rod for some within the hard rock community.

members of metal's cutting edge has helped make their latest disc one of the decade's most talked-about metal showcases. That diverse response has also served to help make the band's road outings "must see" concert events for anyone even remotely interested in following what has been hailed by some as Metal's Next Great Band.

44 HIT PARAD





44 MEGADETH, UNITED ABOMINATIONS

On **United Abominations**, Megadeth may well have created the ideal disc to appeal to the widely-divergent demographic base that comprises the hard rock universe of the 21st Century. Sure, the raw power that has long been the band's trademark is still there in abundance, But, at the same time, new and exciting elements of Megadeth's musical attack are also present, running the gamut from instrumental complexity to straight-ahead aggression. While some cynics may scoff at the very notion that a band with Megadeth's metallic reputation may fit smoothly into the cutting-edge rock world of today, the fact is that Dave Mustaine's undeniable talent and his unmatched creative vision have supplied this unique group with the ideal forum through which to expand their support base. As the everfickle rock public decides to once again embrace the strident sounds of heavy rock, it seems a safe bet that Mustaine and Megadeth will help lead that charge back up the metal mountain.



41. KORN, SEE YOU ON THE OTHER SIDE

Korn's vocalist Jonathan Davis discusses the motivations

behind his band's 2006 release, **See You On the Other Side:** "By the time we went into the studio to record this album Head was gone. Things were different. We had reached a point where we felt the need to reinvent ourselves to some extent. We found ourselves in the studio with one less member and we decided to use that as impetus to check out some new producers and open ourselves up to some serious change. We wanted to experiment, to take some chances, and we figured we'd just go for it, then see how everything turned out. We have so many different sides to this band. It seemed almost wrong to limit ourselves in any way. This album is what happens when you take away all the restraints and just let us run free."



ugly head on the metal scene over the Jest decade. Mushroom - as has little reason for concern. As shown throughout XX, this send's musical diversity and outrageous approach to their craft have helped linear establish their own creative licentity. Having already built up a sizable following — as occally in the Midwes — thanks to their three indie albums (1995's self three debut, 1996's Superbuick and 1999's 133), this is one unit that initially appeared to a potential run abstance— though it still hasn't happened. With XX songs like Epiphany at 18 comp shows ing the diversity of Mushroomia and meshales. The anomal on this release these guys show that they rain all command at their entire run, edges repertoire.

43 LACUNA COIL, KARMACODE Lacuna Coil's lovely vocalist Cristina Scabbia, provides

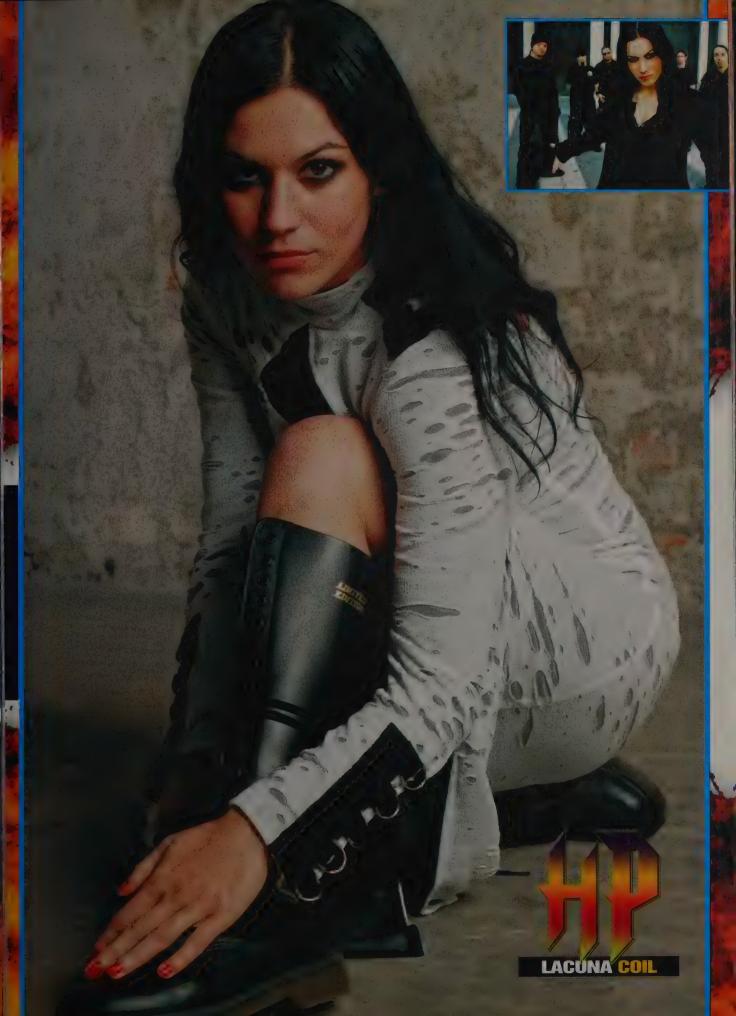
Lacuna Coil's lovely vocalist Cristina Scabbia, provides her insight into Karmacode: "We haven't lost the soul of who we are as a band, so our European heritage is still strongly reflected in this music. But the rhythms are more powerful and the production is better. We owe both of those things to American rock styles. But our goal from the start of work on Karmacode was to create something that was distinctly Lacuna Coil—not something that could be titled 'Lacuna Coil Goes To America.' That wasn't the point at all. But after being able to spend a year in America, it opened our eyes to many new things. We didn't necessarily want to sound like an American band on Karmacode, but we did want to take all that we had



absorbed culturally and physically and make sure that the new music reflected that

42 EIGHTEEN VISIONS, EIGHTEEN VISIONS

There's a very good reason that the members of Eighteen Visions decided to make their latest album a self-titled effort. To their way of thinking, **Eighteen Visions** represents this Orange County band's coming-of-age— their true statement of rock and roll purpose. While guitarist Keith Barney, guitarist Ken Floyd, vocalist James Hart, bassist Mick Morris and drummer Trevor Friedrich made major metal inroads back in 2004 with the release of their highly-praised **Obsession**, these highly melodic, yet intensely rocking West Coast dudes believe that they've taken a major step forward on their latest release, and they're damn proud about letting the world know *exactly* who made it. On such tracks as *Our Darkest Days, Victim, Broken Hearted*, and the lead single *Tonightless*, the 18V patrol continually prove that there are no bounds to their creative scope. They may indeed be a band ready to take the entire metal form on the ride of its 21st Century life.





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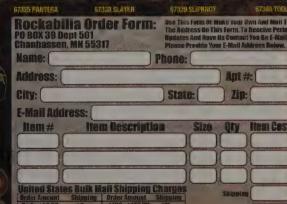
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DOWN, DOWN II

Down's vocalist Philip Anselmo provided us with his unique insight into the band's 2002 disc. Down II: "The basic attitude on that one was the same as it was on our first album. We realized that a lot of the great albums in rock history were recorded quickly. and in less-than-the-best circumstances. You don't need to be locked up in a state-of-the-art studio for six months to make a great album. Sabbath did **Paranoid** in 18 days. We did this album in 28 days. We didn't want to be confined in a studio, so we just moved all of our gear into this barn located in a Louisiana swamp and let it rip. We brought in a month's supply of food, booze and what-ever, and created a great atmosphere to make this album.

35. CHEVELLE, THIS TYPE OF HINKING COULD DO US IN

For the Loeffler clan-better known to the rock and roll world as Chevelle— the success of their platinum-selling disc. This Type of Thinking (Could Do Us In), still stands as perhaps the crowing achievement of their seven year career. For these three brothers—vocalist/guitarist Pete, drummer Sam and recently departed bassist Joe— the album represented their comingof-age. It is the effort that they hoped would establish Chevelle as a perpetual force in the heavy metal world,... a scene that in recent years has been dominated by a string of one-hit wonder bands that have left little of significance in their wake. But with **This Type of Thinking** following hot on the heels of the band's 2002 break-out effort, **Wonder What's Next**, it seemed quite evident that this Chicago-based power trio wouldn't have to worry about any such here-today, gone-later-today hard rock fate. It's clear that Chevelle are in the rock and roll "race" for the long haul- even with brother Joe recently splitting the scene anD creating a bit of family a

34 MUDVAYNE, L.D. 50 Mudvayne vocalist Chad Gray talks about the impact that the band's

break-out disc, L.D. 50, has had on their career: "We've experienced so much; that's why it's hard for us to get a true perspective on what we've accomplished, and what is still left to be done. Certainly, there is a lot that we still want to do, so in our minds we're still very much at the beginning of the whole creative process. But we've enjoyed each step of the journey along the way. Getting signed was a very exciting experience, and then having the L.D. 50 album come out and do as well as it has, has been great. The various tours have each provided us with some really memorable firmes. Just knowing that this strange idea of ours has been accepted, and that there's a degree of commercial viability connected to it has been a very eye-opening and rewarding experience."

33. MESHUGGAH, CATCH 33Consisting of one, continuous 47-minute-long song that is divided

into 13 somewhat more digestible segments, Catch 33 is unquestionably one of this era's most ambitious and challenging metal presentations. But true to their highly individualistic nature, the members of Meshuggah really couldn't care less if their ambitious effort falls of deaf ears, or serves as their "breakthrough" effort on this side of the Atlantic. On such ever-complex "parts" as Autonomy Lost, The Paradoxical Spiral and Mind's Mirror, this Scandinavian metal machine once again pushes the limits of metal convention... and doesn't stop pushing until they have effectively turned the entire medium inside-out. "We always strive to challenge ourselves and challenge our fans, Thomas Haake said. "At this point in our lives I believe that neither of us would expect anything else! With Catch 33 we have used our finest moments of unrestrained metaphoric interpretation to create an album that goes beyond anything we have tried before- of even imagined.













28. DISTURBED, THE SICKNESS Ever since his band's debut disc, The Sickness, was unleashed upon the hard rock

Ever since his band's debut disc, **The Sickness**, was unleashed upon the hard rock world back in Y2K, Disturbed vocalist David Draiman has often been forced to ponder the impact his words, his deeds and his actions have had upon the rock and roll masses. It's not as if this Chicago-spawned unit's shaven-headed vocalist necessarily wants to contemplate such lofty matters. It's just that seemingly every time he's confronted by some media-mad scribe, or even a fan on the street, he comes face to face with the fact that his musical efforts on such tunes as *Stupity* and *Down With The Sickness* have made a major impression upon all that they have contacted. In some ways such a notion makes this usually intense rocker smile. In other ways it doesn't. But as Draiman and bandmates Dan Donegan (guitar) and Mike Wengren (drums) forge ahead with their incredibly successful career, these power-packed rockers know

that the rock-solid foundation they laid down with **The Sickess** has stood them in very good stead.



27 SLAYER CHRIST ILLUSION

Could Slayer possibly have chosen a better time to return to the metal kingdom than with 2006's **Christ Illusion?** With the style of pure, unadulterated hard rock that they helped pioneer some 25 years ago now returning to the epicenter of the public eye, who better to lead metal's latest charge up the rock and rolf mountain than the most demonic, intense and overwhelming band ever



to reside this-side of Hades? Following in the noble metal tradition established by such previous studio masterworks as South Of Heaven, Seasons in The Abyss and their classic Reign in Blood. Slayer's latest offening is nothing less than a bashing, brutal, and brilliant heavy metal showcase. On such songs as Catalyst. Jihad and Eyes of the Insane, the band has "upped" even their formidable metal ante, going for the music jugular time-after-time... and invariably hitting their mark.

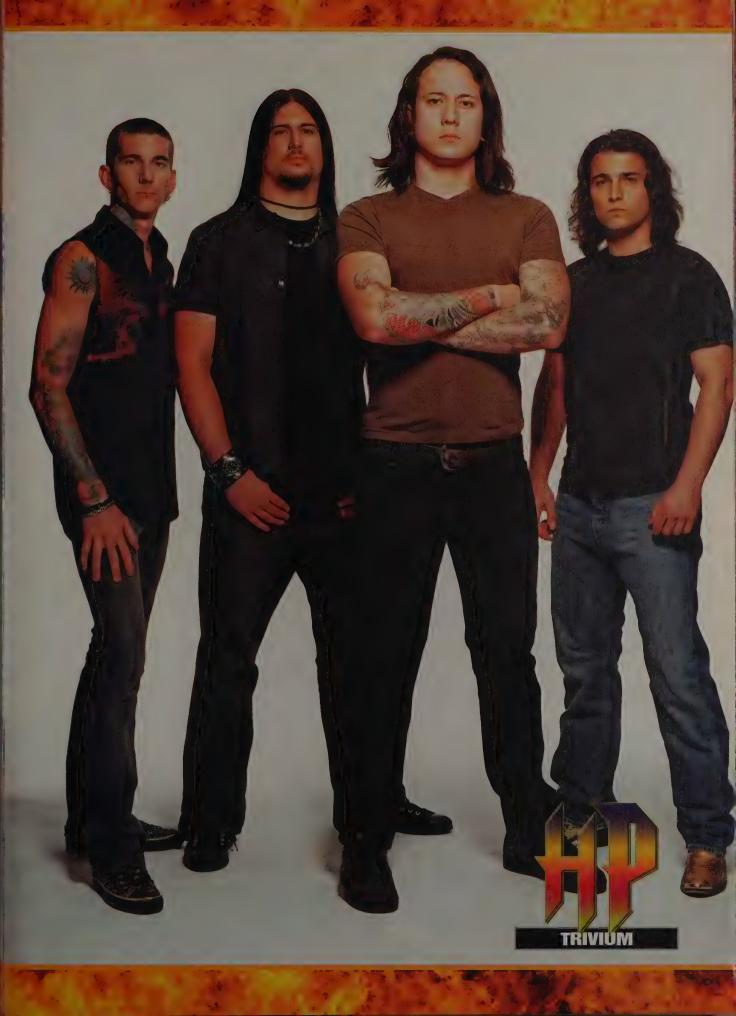
25. MARILYN MANSON, THE GOLDEN AGE OF GROTESQUE

With the disc delving deep into the campy, quirky, darkly disturbing world of Berlin in the 1930s—and throwing in a heaping helping of Marilyn Manson's fixation with the legendary Marquis de Sade for good measure—there's no question that **The Golden Age of Grotesque** took Manson and his followers to frontiers neither had ever previously explored. Having risen to the pinnacle of superstandom with 1997's **Antichrist Superstar**, and ridden on the coattails of that success with his next two discs—1999's **Mechanical Animals** and 2001's **Holy Wood**— for Manson in many ways **Grotesque** represented the fulfillment of a life-long musical dream... or nightmare! Yes, he may rank as one of the most visible, recognizable and reviled figures of contemporary music culture, but he also sensed that with this album his place among the preeminent creative forces on the hard rock scene may have been put to the ultimate test.

26. THE MURDERDOLLS, BEYOND THE VALLEY OF THE MURDER DOLLS

Murderdolls' leader Joey Jordison comments on the controversy generated by the band's 2003 release, **Beyond the Valley of the Murderdolls**: "It wasn't something that surprised me because a lot of people take things on a very superficial basis. They don't want to delve one inch under the surface because they might end up revealing the truth. Anyone who's listened to our songs knows that on things like *Graverobbing U.S.A.* and *Kill Miss America* we're just having fun. That's the main thing—this is great rock and roll music that is fun to play and fun to listen to. Don't try to analyze it much more than that. Rock music has lost so much of its edge over the last ten years. What was once this great outlet for rebellion and fun has become this sad-mouthed excuse for bemoaning everything. Our goal was to get rock and roll back on the right path. I like to say that the world needs us right now—that this is the right time for the Murderdolls to make their mark."







steady build. You could see it coming and deal with it on both an emotional and intellectual

level. With Break the Cycle, things just exploded.

17. DAMAGEPLAN

emotions, but it's also very rewarding.

Here's what Damageplan drummer Vinnie Paul had to say about the band's debut disc shortly after its release in 2004; "I guess it's safe to say that we've stuck to making the kind of music we're most comfortable with. This is the kind of music we love. But that wasn't done in order to try to please Pantera's fan base. If that's the net result of all this, then that's great. But this is the music we were writing at the time Pantera broke apart. We just kept

One second you're anxiously awaiting its release, and the next it had broken sales

records, 14 Shades of Grey kind of fell in the middle of those two experiences. It's just

different. The on-going success that we've had is something you've got to take a step

back from and think about. It's rather overwhelming. It does fill you with a mixture of

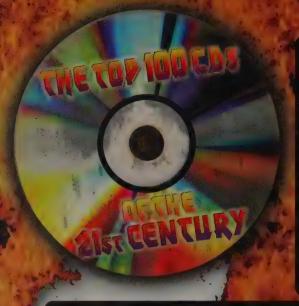
going, and we found like-minded people who shared our passion for creating some great rock and roll. I don't know if the word 'satisfied' would do justice to the way we're feeling these days about the manner in which the fans have responded to us and our album. We've been overwhelmed. You know, as much as we kind'a knew that there were a lot of old Pantera fans out there. I don't think we were really prepared for the kind of reaction we've received. It's been such a total outpouring of support that it almost makes me speechless—and anyone who knows me, knows that's not an easy thing to do!"

60 HIT PARADA

Intere must be something very strange lurking in the drinking water down in Australia; how else could you possibly explain a band like Wolfmother? This is a group that through their spacey, free-form jams, fuzztoned guitar excursions, and out-in-the-stratosphere vocals seems to have been litted hook, line and sinker, straight from the '60s... not that it's a bad thing. In fact, if you've been longing for some heavy, unpretentious, guitar-driven hard rock— with more-than-atouch of Zep-style rhythms and T.Rex-influenced lyrics— then Wolfmother might be right up your musical boulevard. While the fires behind the American "stoner rock" movement seem to have abated a bit over the last couple of years, it's our bet that this Aussie power trio will be more than happy to pick up that form's musical gauntlet. But while their roots are firmly entrenched in a distant, perhaps more innocent time in rock and roll history, there's no denying the notion that this latest Thunder From Down Under have much to provide to the contemporary music kingdom. They rock hard, and they do it with passion, power and precision.







16. ROB ZOMBIE

With each passing day, it becomes more and more apparent to anyone with eyes and ears that Rob Zombie doesn't view the world like the rest of the human race. While most of us may see colors, sounds and designs as creating the fabric of everyday life. Zombie seemingly sees them as interconnecting elements able to transport the mind to different planes of reality. Indeed, it is that warped sense of what is real—and subsequently, what is not—that has served to shape much of Zombie's approach on his landmark disc, The Sinister Urge, a rather bizarre, often imposing and always highly entertaining collection of heavy metal riffs, go-go bar attitudes and horror house motifs designed expressly to stir the soul and boggle the brain.



5. MUDVAYNE, LOST AND FULIND.
Greg Tribbett comments on the changes that occurred within Mudvayne prior to the release the band's third album, Lost and Found: The dark cartoon-like quality of what we had created with our first two albums became the thing that everyone related to --- often at the expense of the music. That wasn't something we could accept. The look and the theatrics were there to augment the music, not to disquise or overwhelm it. That was an unfortunate reality that we realized soon after our second album was released. We think that once people get by the changes in the way we look, they'll get into the music, and that's really all that matters. Making music as complex as this takes a lot of time. We began writing a year ago, and even when we thought we were done with the album at the end of last summer, we realized that there was still some work we wanted to do. It's a continual work in progress. If we could, we'd probably keep working on these songs for the next decade. But you reach a point where you just have to say that enough's enough. You've got to let go.



14 KILLSWITCH ENGAGE,

Killswitch Engage have stared into the eyes of the Beast, and fived to tell about it. As shown throughout The End of Heartache, the personal turnfoil and varied life experiences to it. shown throughout The End of Heartache. The personal turmoil and varied life experiences that the KSE crew was forced to undergo over the two years prior to recording this disc, which included the loss of vocalist Jesse Leach and the hiring of Howard Jones only served to turther included the loss of vocalist Jesse Leach and the hiring of Howard Jones only served to turther inspire the music created by this New England-based metal machine. Powerful, lumbering, inspire the music created by this time around the unit created a style that was equal parts "classic insightful and inciteful, this time around the unit created a style that was equal parts "classic insightful and inciteful, this time around the unit created a style that was equal parts "classic insightful and inciteful, this time around the unit created a style that was equal parts "classic insightful and inciteful, this time around the unit created a style that was equal parts "classic insightful and inciteful, this time around the unit created a style that was equal parts "classic insightful and inciteful, this time around the unit created a style that was equal parts "classic insightful and inciteful, this time around the unit created a style that was equal parts "classic insightful and inciteful, this time around the unit created a style that was equal parts "classic insightful and inciteful, this time around the unit created a style that was equal parts "classic insightful and inciteful, this time around the unit created a style that was equal parts "classic insightful and inciteful, this time around the unit created a style that was equal parts "classic insightful and inciteful, this time around the unit created a style that was equal parts "classic insightful and inciteful, this time around the unit created a style that was equal parts "classic insightful and inciteful, this time around the unit created a style that was equal parts "classic insightful and inciteful, this time around the unit created a style that was equal parts "classic insightful a

62 HIT PARADER

13 SEVENDUST,

Anger has long stood as the cornerstone of most great rock music. Without a snarling lead vocalist and a guitarist able to make his axe wail in protest, would this thing that we call rock and roll even exist? But while some bands possess a righteous anger, and others have assumed an almost theatrical veil of animus in order to better fuel their musical product. occasionally a band comes along with justifiable reason for their collective bellies to be brimming with bile. While recording **Animosity**, Sevendust found themselves in exactly such a position, thanks to record label angst and personal turmoil. Yet true to the Dust's musical ideal, **Animosity** is much more than a slash-'n-burn, rant-'n-rage metal collection. While the band unquestionably turns up the heat on such power packed anthems as Damaged and Trust, they also offer up a softer side to their rock and roll psyche. This unexpected side is perhaps best represented by their re-worked studio version of the plaintive ballad Angel's

Son— a song that first brought them acclaim when it was included in the Strait Up collection done in honor of the departed Snot frontman. Lynn Strait.



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12 DEFTONES DEFTONES

Vocalist Chino Moreno discusses the band's landmark 2003 release, **Deftones**. "There are no secrets behind this album. It's all in the music. I guess if you want to look at it another way, if you listen to this album, most of the secrets are revealed. This is a very intense, heavy album, and we're very proud of it. But I really don't feel the need to explain this record— it's all there right in front of everyone who hears it. We worked very hard on writing the songs and we feel that all the effort we put into it made it a really strong album from start to finish. We had written about half the songs early last year, then we took a short break and finished writing last summer. By the fall we were in the studio, and it was finished by the beginning of this year. It was kind of a drawn-out process, but we enjoyed all of it. It sounded kind of different and kind of cool, but as we got closer to actually coming up with the cover artwork and stuff like that, we all just decided to call it **Deftones**. This is an album that we're very proud to have our name attached to."





We'd all heard so much about Velvet Revolver for so long that us high-profile supergroup found itzelf in the strange position of all sets seeming like "old news" supergroup found itzelf in the strange position of all sets seeming like "old news" even before their debut album. Contraband, came out back in 2004. Such a notion didn't necessarily bring a smile to the faces of guitarist Slash, vocaust Scott Welland, didn't necessarily bring a smile to the faces of guitarist Slash, vocaust Scott Welland, of bassist Duff McKagan, drummer Malt Sorum and rhythm guitarist Dave Kustiner but bassist Dave Kustiner but bassist Dave Kustiner but in lal honesty, it didn't make 'em lose a minute's sleep, either. Writh a grand total of in all honesty, it didn't make 'em lose a minute's sleep, either. Writh a grand total of in all honesty, it didn't make 'em lose a minute's sleep, either. Writh a grand total of in all honesty, it didn't make 'em lose a minute's sleep, either. Writh a grand total of these been-there, done that 'sockers weren't about to let any negative notions cloud these been-there, done that 'sockers weren't about to let any negative notions cloud these been-there, done that 'sockers weren't about to let any negative notions cloud these been-there, done that 'sockers weren't about to let any negative notions cloud these been-there, done that 'sockers weren't about to let any negative notions cloud these been-there, done that 'sockers weren't about to let any negative notions cloud these been-there, done that 'sockers weren't about to let any negative notions cloud these been-there, done that 'sockers weren't about to let any negative notions cloud these been-there, done that 'sockers weren't about to let any negative notions cloud these been-there, done that 'sockers weren't about to let any negative notions cloud these been-there, done that 'sockers weren't about to let any negative notions cloud the been cloud that 'sockers weren't about to let any negative notions cloud the been cloud the been cloud that 'soc

10. TOOL,

LATERAIILIIS

In a world filled with clone-copy imitators and follow-the-leader musical sheep, a band like Tool stands out like a beacon of ultraviolet light in a monochromed field. With the multiplatinum success of their 2002 album, Lateralus, this freakish, eminently unpredictable West Coast quartet emerged as one of hard rock's most intriguing forces, a dark, disturbing unit that managed to tweak society's self-satisfaction and twist our perceptions of reality with equal aplomb. While in more recent days bands like Slipknot have emerged to take the metal form in a more theatrical—and perhaps somewhat more trouble-some—direction, the overt musings that such bands bring forth can never come close to matching the level of skin-crawling creepiness that Tool has managed to perfect. For vocalist Maynard James Keenan, guitarist Adam Jones, bassist Justin Chancellor and drummer Danny Carey, the contemporary music form is clearly not designed for party-hearty revelry or minimalist odes of angst expression. Rather, it is an expansive canvas upon which this amazing quartet can create some of the most alarming—albeit entertaining—musical images ever heard by the ears of man.



9. MASTODON, LEVIATHAN

Mastodon is a band named after a prehistoric behemoth, and with a sound as big and lumbering as its namesake. The complexity and diversity of the material featured throughout **Leviathan** lends plenty of credence to the notion that this Atlanta-based unit may be one of the key groups of 21st Century metal evolution. While the band shies away from labeling this effort a "concept album", there's no denying the strong sense of unity that joins many of the songs together— with an overriding aura of *Moby Dick* thrown in for good measure. From the blues-powered energy of *Megalodon* to the primal furies of *Blood & Thunder*, this is an album designed to take no prisoners and ask no favors. From start to finish, **Leviathan** is a wild, bumpy, riff-filled ride, and the members of Mastodon are more-than-happy to take as many fans as possible along on their quest for the Great White Whale.

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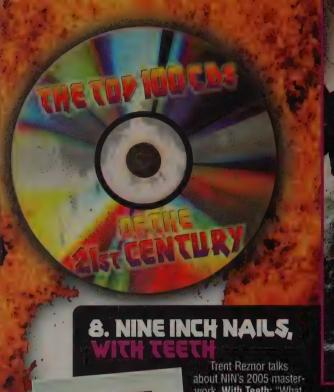
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ard rock is a medium filled with life. It is a form based on its energy, its passion and it's live-for-today philosophies. Alas, in such a lifestyle there must always be those who succumb to the vagaries of such an approach. These rockers are Metal's Fallen Heroes, some of the most famous and infamous performers the rock and roll world has ever seen. From superstars like Jimi Hendrix, Randy Rhoads and Kurt Cobain to timeless personalities such as Bon Scott, Freddie Mercury and Dimebag Darrell each and every one of our featured stars brought a unique persona to their too-short time on Planet Earth. They may be gone, but they'll never be forgotten, and with that in mind, we present this heart-felt tribute to Metal's Fallen Heroes.

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THE PARTY

work, With Teeth: "What

keeps me excited about this album is that it is so song-based. In that regard With Teeth reminds me of some of the earlier albums that I did. It's not that similar in its approach or its lyrics- I've grown so much since then. But I like the idea that songs carry it along. While writing these songs I became more in touch with myself and with the people around me because of the personal problems that I needed to conquer. I realized that I was using my music and my career as a hiding place rather than as a source of creativity. I needed to change all of that, and I did when I began work on With Teeth. I now think I'm more aware of what people expect from me— and what I expect from myself— than ever before. Having gone through a very intense personal ordeal over the last few years, where at times I felt I was losing my identity before I found my sobriety. I have come to understand a great deal more about my role in things.

7. AVENGED SEVENFOLD,

After six years of relative struggle, in 2006 Avenged Sevenfold suddenly found themselves in the position of being hailed as the hottest young hard rock band in the world. Their major label debut, City of Evil, quickly proved to be a platinum-selling smash. Their tours— including their co-headlining stint at that summer's Ozzfest-served to cast them in the role of a group that everyone, everywhere wanted to check out. Indeed, these are heady times for Avenged Sevenfold. But the members of this So Cal quintet— vocalist M. Shadows, guitarist Zacy Vengeance, guitarist Synster Gates. drummer the Reverend and bassist Johnny Christ - know that for every step they take up the rock and roll ladder of success, there's someone lurking in the darkness ready to pull the rungs out from under them. That's just the nature of the "beast" when you're a band that seems to court controversy as easily as you do rabid fan support.



LAMB OF GOD, ASHES OF THE WAKE

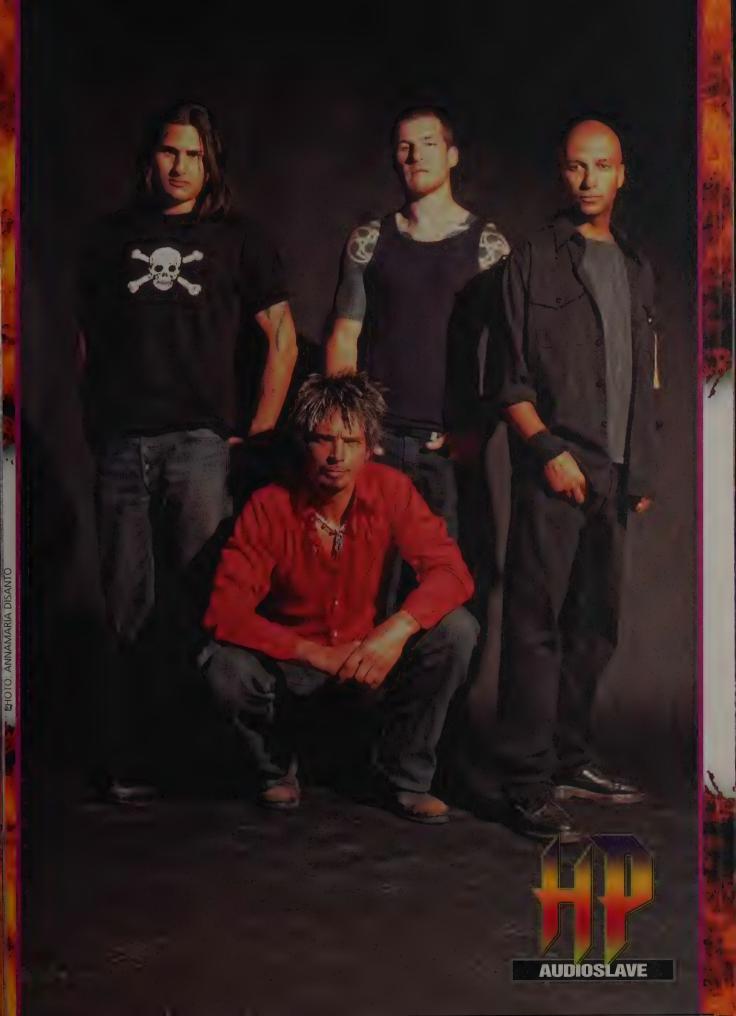
Lamb of God bassist John Campbell comments on the band's 2004 disc, Ashes of the Wake: "We play music that straddles the line between progressive rock and what you may want to call traditional heavy metal. I think we make prog-rock more listenable without cheapening the progressiveness of it. The complexity of our music appeals to people who like technical playing, but the arrangements are not so extreme that they fly over the average listener's head. It's a good balance. Each album we've done has been a snapshot in time for us. It shows who we are and what we're capable of doing, both individually and as a band. We've continued to grow, and this album is certainly no exception. We've probably never been better at making seriously kick-ass music."





3 AUDIOSLAVE, AUDIOSLAVE

Right from the moment in 2003 their self-titled debut disc began overwhelming the rock world with its brilliance and power, former Soundgarden vocalist Chris Cornell and ex-Rage Against the Machine members Tom Morello (guitar), Tim Commerford (bass) and Brad Wilk (drums) began to accept the notion that they truly were something special on the contemporary music scene. Indeed, the 14 tracks that comprise this hard-hitting collection live up to— and perhaps even exceed— the expectations of anyone turned on by the Audioslave concept. From the run-away thrill ride that is *Cochise*, through the impassioned roar of *Exploder*, this album hits you like a full-throttle freight train... and never lets up. Recorded in Los Angeles with famed producer Rick Rubin, the disc represents a "coming of age" for the concept of 21st century supergroups—one that has since been followed by everyone from Velvet Revolver to Rock Star Supernova.









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GAMES&GEAR

TOYS IN THE ATTIC

BY FRANK CAFIERO



NEED FOR SPEED PROSTREET



Electronic Arts Inc. announced today that the blockbuster Need for Speed franchise is introducing a new version that drives the series in a new direction. Need for Speed ProStreet is a ground-breaking Need for Speed experience where you're thrust to compete head to head against the best street racers in a multitude of racing showdowns.

"Need for Speed ProStreet accelerates street racing culture by providing the ultimate stage for the pursuit of street racing supremacy," said Executive Producer, Larry LaPierre. "This is a game about building the ultimate performance-tuned battle machine, taking it to multi-disciplinary showdowns all over the world and pitting your skills and reputation against the very best street racers."

Need for **Speed ProStreet** boasts impeccable precision and impressively detailed photo-realistic graphics, effectively transporting you to the center of the action. It pushes the "Autosculpt" technology to a new level, allowing you to directly impact your car's performance for the first time as well as personalize its appearance. **Need for Speed ProStreet** is a true taste of raw adrenaline and racing with consequences. Every dent, every scratch and every crumpled body panel is a battle scar, proof of your commitment and competitive mettle. With an aggressive and skilled Al system, you become immersed in an unmatched believable race experience. Add in a revolutionary online mode that will redefine the meaning of competitive social play, and **Need for Speed ProStreet** is the ultimate formula for an emotionally charged street racing showdown.

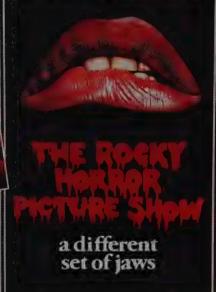
For more info go to www.ea.com.

McFarlane's 3D Movie Poster:

ROCKY HORROR PICTURE SHOW

It's one of the greatest cult films of all time. Released on Sept. 26, 1975, The Rocky Horror Picture Show would become one of the longest-running films in cinema history. It's still shown in theaters today, and fervent fans still reenact the story in theater aisles as the film plays. Now, McFarlane Toys has re-created The Rocky Horror Picture Show i iconic "one-sheet" movie poster as a highly detailed collectible. This masterfully reproduced 8 1/2 x 12 3/4 x 2-inch piece can be hung on a wall or displayed on a tabletop. For more info go to www.spawn.com.









RAT SALAD

Black Sabbath: The Classic Years 1969-1975

By Paul Wilkinson



Here's a brand-new look at Black Sabbath, one of the most outrageous bands in the history of rock music This information-rich, idiosyncratic, and beguiling book paints a vivid picture of Black Sabbath at its beginning. from 1967 to 1975-the time in which the band made its greatest albums: Black Sabbath, Paranoid, Master of Reality, Vol. 4, Sabbath Bloody Sabbath, and Sabotage.

But Rat Salad diverges from routes taken by most rock biographies-its detailed, song-by-song analysis of the band's masterworks is interwoven with a personal account of the news stories and culture of the time, from Vietnam to Bloody Sunday to the space program. These narrative chapters persuasively explain the appeal of the music, its compositional artistry. and its frequently audacious inventiveness.

Original and passionate, Rat Salad embraces a remarkably diverse cast of characters—from Ozzy Osbourne himself and the other members of the band. Author Paul Wilkinson's hand looms large in the piece, as he grows from schoolboy ingenue to inveterate devotee and looks back at a life populated with love, sex, drugs, and death and all played out against a rich sonic backdrop of crucifixes and power chords.

For more info go to www.stmartins.com

XENA WARRIOR PRINCESS DANGEROUS LIAISONS

Xena's Back in all all-new trading card set, Xena: Dangerous Liaisons! Relive the danger, the excitement, the intrigue of this ground-breaking television series.



The 72-card base set will cover all six seasons and focus on the many dangerous, deadly

and enticing encounters Xena and Gabrielle have faced. This series also boasts some exciting chase

Finally, for those collectors looking to store their cards, Rittenhouse Archives has also produced a new custom Xena trading card album. Each album comes with 12 nine-pocket plastic pages, a exclusive promotional card and an exclusive dual costume card featuring Gabrielle and Loalus.

For more info go to www.scifihobby.com.

HPDVDREVIEWSAfter Dark Horrorfest 8 Films to Die For 2006

Lionsgate presents a terrifying DVD collection with eight films from the After Dark After Dark Horrorfest 8 Films to Die For 2006 festival including Dark Ride, Reincarnation, The Hamiltons, Penny Dreadful, The Gravedancers, Unrest and Wicked Little Things. These films were selected to play in 500 theatres nationwide throughout the weekend of November 17-19 and were sold out in several cities. Each film was created by today's newest and most groundbreaking filmmakers in horror and are considered to be among the most horrific and shocking films permitted on the big screen. A true celebration of horror at its most wicked, each DVD, dripping with special features, will be available for \$19.98.

Penny is a young woman traumatized by the childhood auto accident that killed her parents. As part of her therapy to overcome her fear of cars, she accompanies her therapist on a road trip back to the scene of the accident. The two women accidentally cross paths with a dark and mysterious hitchhiker on a lonely stretch of mountain highway. Soon, the attempt at healing suddenly takes a terrifying detour into a horrific life and death struggle with a ruthless, deranged killer bent on preying upon Penny's worst fears.

DVD special features include *Behind the Screams* a look at the making of **Penny Dreadful** and the music video *Sanity* by Stay Away.





Unrest follows Alison Blanchard, who is studying to become a physician. Her journey begins in her gross anatomy class where she must confront rows of cadavers and her own fear of mortality. When her cadaver is revealed, Blanchard senses a strange presence in the lab. Her jaded professor chalks her feelings up to first year jitters, but her suspicions increase when a friend is found dead in the basement. Now, Blanchard must find out the truth about her mysterious cadaver before its angered spirit wreaks further vengeance on those who dared to disturb its. body

DVD special features include audio commentary with director Jason Todd and a behind the scenes featurette

Starring Dominic Purcell (TV's Prison Break). The Gravedancers is an oldschool terror about a group of friends who realize that dancing on graves is not all fun and games. While at a wake for an old chum, a group of friends decide to get drunk and dance on the graves, which leads to their lives being invaded by a trio of hostile ghosts. The Gravedancers was a favorite of the 2006 Tribeca Film Festival.

Gravedancers comes loaded with special features like deleted scenes. audio commentary with director Mike Mendez, making of featurettes A Grave Undertaking and Making the Ghosts and more.





The audience favorite at the 2006 After Dark Horrorfest, The Abandoned comes to DVD. An American woman searching for her birth parents learns she has inherited a house deep within the woods in a remote area of Russia. It is the house where she was born, and it was abandoned and uninhabited for 40 years, standing in total disrepair and neglect. When she arrives at the house, she meets a mysterious man claiming to be her twin brother and together they find the house holds dangerous secrets to a past they don't even remember. Soon they are forced to relive a series of horrifying events and shocking murders that occurred just after they were born and in the place where they were supposed to die

DVD special feature include The Making of The Abandoned featurette

For more info or to learn more about other Lionsgate films go to

GAMES&GEAR

TECH TALK WILL

BY P.J. MERKLE

SHADOWS FALL

Shadows Fall vocalist Brian Fair knows just how important his band's new disc, **Threads of Life**, is to this Massachusetts-based hard rock unit's long-term welfare. It almost pains the dreadlocked frontman to consider the consequences if SF's first major label release doesn't go far towards cementing their decade-long reputation as one of the most challenging and adventurous heavy metal groups of this era. But the fact is that Fair and his bandmates— guitarists Matt Bachand and Jonathan Donais, bassist Paul Romanko and drummer David Germain— are so confident regarding the musical contents of their latest project that thoughts of failure are about the last thing on their collective mind.

"It's not really a big concern for us," Fair said.
"You think about it when you're asked, but other than that, it's not something that keeps me awake at night. We've always been a band very centered on the music we make— and we've always been quite content in that regard. So, yes it's true that this is our first album for a major label. But if I had to say what my response to that would be, the first word that comes to mind is 'excited.""

And such excitement is certainly justified by the contents of Threads of Life. As a follow-up to Shadows Fall's 2005 effort, The War Within, the new disc showcases the ever-expanding essence of the band's well-developed prog-metal vocabulary. From the first-pumping fury of Redemption to the anthemic qualities espoused throughout Venomous to the moody Another Hero Lost (inspired by the death in Iraq of Fair's cousin), on Threads of Life there's no question that Shadows Fall have hit the ground running and delivered a disc that showcases their "A" game in all its guitar-driven glory. Having recorded with producer Nick Raskulinecz (whose previous credits include the likes of Stone Sour and Rush) there's no question that with the major label pressure squarely on them, the band has created a brilliant showcase for their killer licks and ambitious metallic sounds.

"The balance we wanted to strike on this album was to create something that our long-time fans could instantly relate to, but something that people new to us would appreciate." Fair said. "But I guess what we ended up doing was making an album that please us in every way. We've

always been our harshest critics, so if we can satisfy ourselves, that's saying a lot."

It is clear that despite the veritable flood of acclaim currently coming their way thanks to **Threads of Life**, success hasn't come easily— or quickly— for Shadows Fall. Indeed, at times in the past the band's long and often arduous struggle for mainstream metal recognition has served to both frustrate and inspire this determined lot. But following a decade-long apprenticeship on indie labels, during which time they established themselves internationally as one of America's most gifted hard rock units, this quintet now seem ready, willing and able to carry their unique progressively-tinged metal sound to new career pinnacles.

"We wanted to make sure that every song on this album was the best it could possibly be... and that every part of those songs showed us off to the best of our abili-

ties," Fair said. "Every time we went into the studio we did it with a purpose in mind. That's not to say that we didn't have fun, but our focus was amazing. Every time we got together to work on songs, or even to jam, it was with the express purpose of making great

Now, with their latest disc climbing the charts, Shadows Fall has hit the road, already amazing crowds on the recent *Jagermeister Music Tour* on which they shared the stage with Stone Sour and Lacuna Coil. While at first, Fair admits, his unit was somewhat uncertain about the advisability of taking on this tour, as soon as the three bands hit the stage in late March, he knew that they had made the correct decision.

"We all fit in very well because there is a lot of melody— as well as a lot of great musicianship— with-







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in all of these bands," he said. "I think the fans who come to see us, or Stone Sour, or Lacuna Coil are definitely enjoying the other bands because there is a shared musical vision... yet a very distinct individuality, as well."

It's clear that in 2007, Shadows Fall is well prepared for everything now coming their way. Formed in 1996 by Donais, Bachand and original vocalist Phil Lebonte, SF's original goal was to convey a very Euro-centric metal sensibility. However, at that time such music was little more than a "cult" phenomenon on U.S. shores, and Shadows Fall found little initial reaction to their instrumentally dexterous efforts. But by 1997 the group felt strong enough about their creative vision to record a self-financed EP, Somber Eye to the Sky, a disc which opened the ears of both fans and concert promoters throughout the country. A year after that first EP hit the street, the band decided that in order to expand their sound a new singer would have to be found, and former Overcast frontman Fair was recruited to fill the role.

With their new vocalist aboard, Shadows Fall went to work on solidifying their fan base and centralizing their expansive sound. If took them until 2000

to land a record deal and put together material for their debut disc, Of One Blood, an album that instantly made Shadows Fall heroes of the burgeoning metal underground on both sides of the Atlantic. Still, it would be another four years—including the appearance of the band's highly lauded 2002 effort, The Art of Balance - before Shadows Fall truly began to receive the kind of recognition they deserved. That reaction was spawned by both the critical kudos awarded The War Within, and the attention drawn by the eyepopping performances given during their numerous concert tours. Now with their major label ascension with Threads of Life, the band's decade-long struggle for recognition seems to be nearing the end.

We appreciate the opportunities that have come our way," Fair said. "That's been especially true in recent days. Having a major label behind us for **Threads of Life** has made a huge difference. We know that when we play in a certain town or city, our albums will already be in record stores and fans will have had the chance to have heard our new material. That is a big benefit

ERAMES & GEAR

INSTRUMENTALLY SPE

MICHAEL SHORE, COMPILED BY ILKO NECHEV

IBANEZ

Ibanez has been one of our favorites in this space for years, for all the playability, innovation, hot-rodded looks and sound, and sheer quality-forprice value they've always packed into the guitars, basses, amps and effects units. Now there's a new reason to love Ibanez - two of them, actually: their first modeling amps.

No, they don't have long legs and a cold-eyed "I'm gorgeous and I know it" look as they sashay down runways. "Modeling," as we've mentioned before in this space, means the synth-like ability of amps and effects units to electronically, and/or digitally, simulate and/or reproduce the sounds of other famous classic and modern amps, effects, and guitars and even room-sizes ("hall," "club," "arena," etc.). Thus, Ibanez gives each modeling model (sorry) the name MIMX, prounced "mimics."

Both the 65-watt combo MIMX65 and the MIMX150H 150-watt head offer 11 different amp models, from classic British and American sounds to newer boutique amps, plus an original high-gain sound Ibanez calls "Psycho." There are also 10 programmable patches, and any combination of settings - amp model, EQ, digital effects and their parameters — can be auditioned and adjusted in real time, then saved at any of 10 memory locations. Did we say digital effects? There are 13 of them, up to 3 of which can be used simultaneously: four modulation-type effects (chorus, flanger, vibrato and step) all with programmable depth, rate and mix parameters; four delay/reverb types (delay and echo with programmable time, rate and mix, and hall reverb and room reverb with programmable decay, tone and mix); and five controllable expression-pedal effects accessible via an optional pedal controller (volume, ring modulator, auto-resonance, wah wah and pedal pitch).

But wait, that's not all! There's also a first in the world of modeling amps: built-in rhythm patterns, 50 of them no less, from metal (of course) to shuffle, hip-hop to ballad, all great for practice, recording or gigging as you need and if all that's not enough, each MIMX has a built-in fully chromatic tuner.

The 65-watt combo MIMX65 has a 12-inch speaker, headphone/record-out and CD/MP3 jacks, and a closed-back cabinet measuring 19.5" wide x 17.8" high x 10.1" deep, and lists for \$466.65. The MIMX150H head packs 150 watts into 4 ohms, and has an accessory compartment; it lists for \$533.32 (it can be used with the Ibanez IS412CS Tone Blaster Extreme 4 x 12" cabinet, losting for \$333.32). The optional IFC2 foot controller losts for \$66.65.

Anything else you need to know about these, or Ibanez's many more guitar. amp, bass and effects models, find it at your local music dealer or online at









The renowned custom-guitar-maker ESP continues expanding its wide range of red-hot, pro-quality instruments with 54 new models, including the PB-500, a welcome budget-conscious model that sacrifices nothing in the way of high performance. It's a double-cutaway, set-neck guitar with a flamed-maple top and natural binding on a mahogany body as beautifully contoured as you'd expect from ESP; the 24.75" scale three-piece mahogany neck has a 22-fret rosewood finger-board with abalone and pearl dots, and crème binding on the neck and headstock. Pickups are Seymour Duncan Alnico 2 Pro Set, with volume and tone controls, selector toggle, and push-pull coil split; chrome hardware includes Grover tuners, and a Tune-o-matic bridge with stop tail-piece. For more info check out www.espquitars online.



AUDIO-TECHNICA FREEWAY WIRELESS

Audio-Technica has updated its popular Freeway 200 Series wireless mic systems with new cosmetics and space-saving AC adaptor, but the cool new looks contain the same great sound-delivering quality. The single-channel fixed-frequency systems are available in three VHF traveling frequencies (169.05, 170.245 and 171.905 MHx) and all have an advanced dipole antenna system to extend operating range; each system has an ATW-R250 single-channel receiver (with space-saving power supply) and either body-pack or handheld-mic transmitter operating on a specific crystal-controlled frequency; the receiver also has squelch and volume controls, output jack, and AF Peak, RF and Power indicator lights. System sets, by their available transmitters, include the ATW-251 UniPak (\$149.95), ATW-251/G Guitar System (\$174.95), ATW-251/H Headworn Mic System (\$249.95), ATW-251/L Lavalier Mic System (\$224.95), and ATW-252 Handheld Mic System (\$174.95). For more info, check out www.audio-technica.com online.



PLANET WAVES CTM

The original Planet Waves Chordmasters have been hugely successful, with their 4000-plus chord voicings cleanly laid out on an LCD screen. But the new CTM nearly doubles that to 7000 chords, AND includes a precision chromatic tuner and full-featured metronome, the "T" and "M" in its name. Hard to imagine a more useful tool for any guitarist - and all for just \$59.99. For more on this and Planet Waves' many other useful products, visit www.planetwaves.com online.

GAMES&GEAR

THE DRUM BEAT

BOSPHORUS

Many cymbals-makers now package cymbals in sonicallymatched, specially-priced sets of crash, ride, and hi-hat, sometimes with a splash and/or Chinese cymbal thrown in. But they're usually at the budget end of the spectrum. Bosphorus. the 400-year-old Turkish-cymbal maker, now packages its Gold series cymbals in a sonically-matched Power Pack set - and these are the same hand-hammered cymbals sold separately in the Gold series, with their ancient formulations and techniques producing uniquely deep, dark sounds packed with old-world warmth and modern power that punches through. Picked to complement each other, the cymbals in the new Gold Power Pack set include a 16 inch Power Crash, 20 inch Ride, and 14inch Hi-Hats...plus a free 8-inch Splash, four sets of 5A sticks, and a heavy-duty carrying case. The suggested retail price of \$1,080 does indeed save you money over buying the cymbals separately. For more info on these and Bosphorus' many other cymbals, from traditional to unlathed, head to www.bosphoruscymbals.comonline.





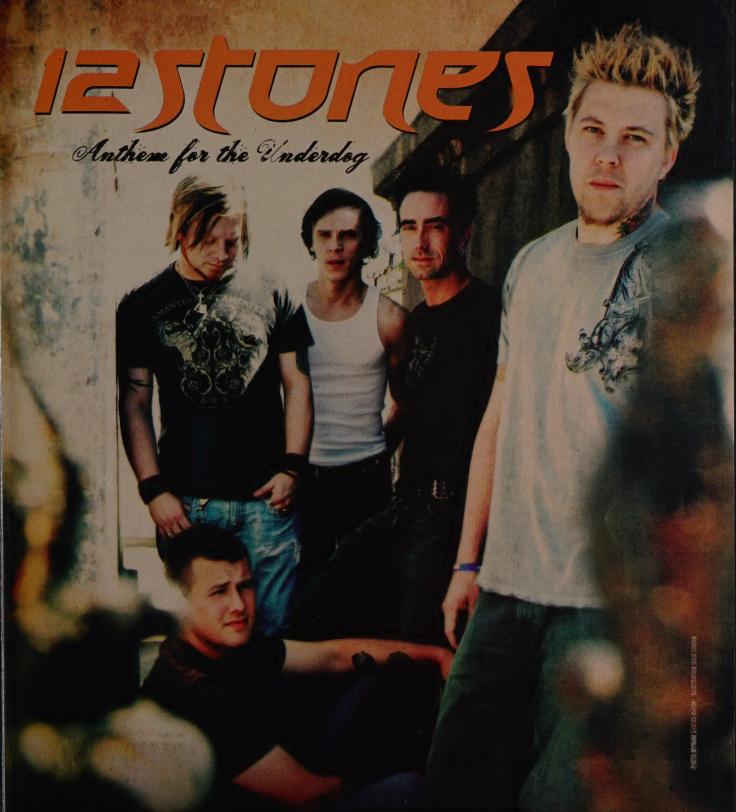
ZILDJIAN

The grand-daddy of all Turkish cymbal makers, Zildjian, has a new addition to its line of Artist Collection Cymbal Bags, designed with the one and only Tommy Lee with his Signature camouflage pattern and "TL" logo, heavy duty handle, backpack straps and adjustable shoulder strap, "bullet" sleeves, large outside Velcro pockets, small inside pocket, rubberized skid plate, and keychain holder with metal bottle opener. Goodlooking and ultra-functional - just like Tommy himself! For more on this and Zildjian's other bags, cymbals, gongs, sticks and accessories, visit www.zildjian.comonline.

MAPEX

No matter what cymbals or drums you play and carry around, chances are you're gonna need to sit on something to play em...and to that end, Mapex has added five new thrones to its hardware lineup. The T755A (\$199.99 list) and T750A (\$168.99 list) are top-of-the-line pro models with thickly padded seats and durable soft vinyl seat covers; the T755A has a contoured saddle-style seat 17 inches wide and 4 inches thick, while the T750A has a 14-inch diameter/4-inch-thick round seat. Each has threaded steel rod-and-locking-collar tube mechanisms for height adjustement from 18 to 26 inches, with diecast memory locks to keep the height consistent, and Mapex's "natural curve" double-braced tripod legs for stability and comfort. There are also two midrange-priced thrones, the saddle-style T575A (\$163.99) and round-seat T570A (\$139.99), also with 4-inch-thick padded seats and natural-curve double-braced legs, and 16-to-24-inch height set with dual-steel-tube-and-thumbscrew mechanism. The lowest-priced student-model throne, the T270A (\$79.99) has a 12-inch wide, 2.5-inch thick seat, 6-position keyway rod with stop-lock nut for height-adjustment from 17 to 22 inches, and double-braced legs. For more info on these and Mapex's other accessories and drums, check out www.mapexdrums.com.







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